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WILFRID WILSON GIBSON.

Mr. Walter de la Mare has recently referred, not without a touch of irony, to those poets—he is himself one—who, having grown up in the service of the good Queen Victoria, awoke suddenly one morning to find themselves—"Georgians." Thus it is with Mr. de la Mare's friend and fellow-craftsman, Mr. Wilfrid Wilson Gibson, who happens also to be in this country for the first time this winter, and whose new book, "Livelihood," has just been published by Macmillans. Ever since the appearance, in 1910, of "Daily Bread," Mr. Gibson has been regarded, with justice, as one of the main supports of the "new poetry" movement in England, sharing with Mr. John Masefield the distinction of having achieved popularity as a "story-telling" poet, but making a quite individual and unique appeal as the sympathetic interpreter, more or less from the "inside," of the gray and sombre tragedies in the lives of the working classes. Yet Mr. Gibson is not a "new poet" at all, strictly speaking. For a full decade before "Daily Bread" was issued, he had been publishing verse, and he already had seven volumes to his credit when that work appeared. But so complete a change occurred in his way of looking at life as material for poetic treatment toward the end of that decade, that the earlier books, with a single exception, "Stonefolds," scarcely count to-day save in a purely personal view of his development as a poet.

The precise nature of this change has been admirably noted by the poet himself in the poem with which he prefaces "Daily Bread," and which may well be quoted in full, not merely because of its autobiographic interest, but as an example of the musical and imaginative quality of his verse in its more reflective mood:

As one, at midnight, awakened by the call
Of golden-plovers in their seaward flight,
Who lies and listens, as the clear notes fall
Through tingling quiet of the frosty night—
Who lies and listens, till the wild notes fail;
And then, in fancy, following the flock
Fares over slumbering hill and dreaming dale,
Until he hears the surf on reef and rock
Break, thundering; and all sense of self is drowned

Within the mightier music of the deep,
 And he no more recalls the piping sound
 That startled him from dull, undreaming sleep:
 So I, first waking from oblivion, heard,
 With heart that kindled to the call of song,
 The voice of young life, fluting like a bird,
 And echoed that wild piping; till, ere long,
 Lured onward by that happy, singing-flight,
 I caught the stormy summons of the sea,
 And dared the restless deeps that, day and night,
 Surge with the life-song of humanity.

We are now so accustomed to this surging "life-song" of Mr. Gibson, as the poet of the proletariat, of the modern industrial world in its bearing on the humble, hard-working lives which are its foundation, that it is difficult to identify its note with the light, fluting bird-song of the author of "Urlyn the Harper," "The Queen's Vigil," and "The Nets of Love," with their romantic remoteness from reality. Yet, even in this early work of Mr. Gibson's, there are to be found evidences, however slight, of a potential interest in life deeper and more intense than is shown by the prevailing lyric or elegiac celebration of shadowy Queen Avelaines and other figures drawn from, or suggested by, legend or old romance. Miss Mary C. Sturgeon, writing of Mr. Gibson in her recently published "Studies of Contemporary Poets," finds such evidences in his first volume, "Urlyn the Harper," where the presence of a group of little poems called "Faring South," with their glimpses of peasant life in the south of France, indicates "that even at that time an awakening sympathy with toiling folk had begun to guide his observation." They become much more striking, however, in a poem of somewhat later date, "The Lambing," in the collection entitled "The Nets of Love." This is no longer, in form at least, a mere travel note, but a genuine attempt to interpret the shepherd's life, as it is lived in his own north-country, in its purely human and spiritual aspect, without any adventitious aid from foreign strangeness or picturesqueness. It tells the story—so slight as to be an episode, rather—of a young shepherd who, obliged to leave his wife at a critical moment in order to attend to his ewes in the same situation, brings the ewes through in safety, only to return to the house and find his wife dead. It begins:

Softly she slept in the night—her new-born babe at
 her breast,
 A little, warm, dimpling hand to the yielding bosom
 pressed—
 As I rose from her side to go—though sore was my
 heart to stay—
 To the case of the labouring ewes that else would
 have died ere day.

Banking the peats on the hearth, I reached from the
 rafter-hook
 My lantern, and kindled the wick; and, taking my
 plaid and crook,
 I lifted the latch, and turned, once more, to see if
 she slept,
 And looked on the slumber of peace, ere into the
 night I stepped—

Into the swirling dark of the driving, blinding sleet,
 And a world that seemed to sway and slip from under
 my feet,
 As if rocked in the wind that swept the starless,
 roaring night,
 Yet fumed in a fury vain at my lantern's shielded
 light.

We are still far here from the firm and vigorous handling of similar material in later work. There is a Tennysonian touch of sentimental softness in the expression, to which corresponds, as it were, a certain anapaestic looseness in the languid effect of the long line, to which the poet never returns in his later work. But already his characteristic narrative and descriptive method has begun to shape itself; and at once in its swift dramatic movement, its imaginative use of homely, realistic detail, and its sentiment of brooding sympathy, the little poem might almost have served as a preliminary sketch for the richer, deeper, more complex studies of the bleak desolation of shepherds' lives contained in "Stonefolds."

This book, recently published for the first time in America as one of the three sections of the collection known as "Battle and Other Poems," was the first, as Mr. Gibson says, in which he really found himself. Here, indeed, we at last have all, or nearly all, that is to be found in "Daily Bread," in the selection and treatment of subject, save for a final note of harsh austerity and of rugged strength. This, to a very large extent, is the result of the peculiar metrical form in which, in contrast with the supple Shakespearean blank verse of "Stonefolds," the dialogue of the later work is cast, though it is doubtless true that this form itself is the direct outcome of the poet's material and method of working. It is by its apparent *formlessness* that one is at first struck, however; for there is no regular pattern in this verse, rough, abrupt, broken, constantly changing in its line length and the rhythmic arrangement of its syllables. But, as Miss Sturgeon says, "it is not long before we perceive the design which controls its apparent waywardness, and recognize its fitness to express the life that the poet has chosen to depict. For it suggests, as no

rhyme or regular measure could, the ruggedness of this existence and the characteristic utterance of its people."

The only question which arises in this connection is whether any method of metrical realism which makes so little allowance for the purely æsthetic pleasure capable of being derived from the verse itself, either as a musical instrument or as a mirror of the poet's mood, does not carry the intention somewhat beyond the strict bounds of imaginative art, as in the case of all so-called "free verse." However this may be, I own to a certain sense of relief in the return to the more regular, more musical verse forms in Mr. Gibson's next book, "Fires." Inasmuch as the sensuous enrichment of his style in these delightful little stories, which show a less narrow concentration upon the tragic aspects of the workers' lives, is accompanied by no loss of profound human sympathy and significance, I cannot help feeling that Mr. Gibson is naturally a narrative and descriptive, rather than a dramatic poet, for whom the rigid dialogue form remains something a little ill-fitting and foreign.

If anything could suggest a doubt as to the justice of this broad generalization, it would be the success achieved in such a brilliant bit of dramatic dialogue as "Hoops," which forms the real *pièce de résistance* of the following volume, "Borderlands and Thoroughfares." Here he has certainly felt himself as free as in any of the tales in "Fires" to develop the full resources both of his language and of his metrical instrument. But it requires only a little reflection to perceive that what he has attempted in "Hoops" is something very different indeed from the problem he had set himself in the earlier dramas and, on the whole, considerably more artificial. Hitherto, having invariably selected the simplest, most ordinary types for portrayal, he had kept them strictly in character, limiting their mental outlook, and consequently the range of their intellectual interests, to what was inherently probable in the circumstances. In "Hoops," on the contrary, he has had the fantastic notion of placing what is nothing more or less than a rhapsodic hymn in praise of physical, or manly, beauty in the mouth of a hunchbacked keeper of camels in a circus; and however much he may have succeeded incidentally in justifying this procedure, the fact remains

that the significance centers in the ideas and expressions as such, rather than in any revelation of character achieved dramatically through them.

Mr. Gibson's method here suggests very closely that employed characteristically by his friend and fellow-poet, Mr. Lascelles Abercrombie, who, in his play, "The End of the World," makes a group of rustics discourse through three whole acts like a company of poets and philosophers. It is perhaps not wholly fanciful to feel Mr. Abercrombie's influence throughout "Borderlands and Thoroughfares," where there is evident an entirely new preoccupation with style as such, leading to a notable advance in the handling of the poetic medium itself—in the vivid, evocative power of words and images, in the vigor and variety of the plastic phrase. At all events, Mr. Gibson and Mr. Abercrombie were associated at this time with Mr. John Drinkwater and Rupert Brooke in the editorial conduct of "New Numbers," a quarterly magazine of verse, which ran for one year, and in which several of the pieces afterward collected in this book originally appeared. The influence was probably more or less reciprocal, and there can be little doubt that Mr. Abercrombie's choice and treatment of subject in his play, "Deborah," dealing with Mr. Gibson's fisher-folk, was directly determined by his relations with the latter poet.

The war, which broke up the little "New Numbers" group, taking Rupert Brooke to his death and sweeping the others into occupations more or less closely connected with England's participation in the great conflict, interfered with the orderly and logical development of Mr. Gibson's art, and makes it impossible to say precisely what this might have been in happier circumstances. The war, itself, however, furnished him with material that could not but be of peculiar value and significance for a poet already so absorbed in the reactions of common humanity to its occupational environment, so alert to seize the typical and essential gesture of men and women in action under the stress of harsh circumstances. Moreover, his insight and his sense of dramatic contrast suggested to him an original method of dealing with the war in its relation to the humble individual involved in it; and the little pieces, rarely more than a page long, in the first section of "Battle and Other Poems," are masterpieces

by reason of the penetration with which they illustrate variously the persistence of the man—the farmer or artisan or village shop-keeper—in the newly made soldier.

I wonder if the old cow died or not.
Gey bad she was the night I left, and sick.
Dick reckoned she would mend. He knows a lot—
At least he fancies so himself, does Dick.

Dick knows a lot. But maybe I did wrong
To leave the cow to him, and come away.
Over and over like a silly song
These words keep bumming in my head all day.

And all I think of, as I face the foe
And take my lucky chance of being shot,
Is this—that if I'm hit, I'll never know
Till Doomsday if the old cow died or not.

There are war poems in Mr. Gibson's latest book "Livelihood," also, though with one exception, "Between the Lines," they do not deal immediately with the man at the front, but with the various ways in which his going affects those whom he leaves at home. In all these, and notably in the piece called "The News," where husband and wife meet at the noon hour in his shipyard, and each conceals from the other a secret,—hers that she is to have a child, his that he has volunteered and been accepted,—the poet displays his power of seizing and suggesting with extraordinary insight and skill the critical sense of a situation, however slight and commonplace, its ever-fresh, ever-vital significance for those concerned. And all these humble and obscure human values in the great, absorbing drama of modern industrial life—so diabolical or so indifferent, as we may choose to view it—are developed, thrown into relief, with a quiet dignity and restraint. Only at rare moments is the legitimate demand for sympathy marred by a mawkish insistence upon the inessential, by a purely sentimental appeal. At most, in the way of criticism, one may perhaps note a certain effect of monotony in the very evenness with which this admirable manner is maintained through an entire volume, and hint at the danger of its becoming in time a trifle mechanical. For this reason I believe it would be well if Mr. Gibson should not confine himself too exclusively in the future to the particular material of which he has now given so many proofs of his mastery, or if he should attempt to intellectualize it a little further in pursuit of a more profound and universal human significance. The elements that make of life a tragedy do not inhere exclusively in the vital conditions of

the laboring classes, but are deeply rooted in human existence itself. Social sympathy, especially when it is coupled with the simple art of story-telling to so high a degree as in Mr. Gibson's work, often obscures this fact for the artist; but "Borderlands and Thoroughfares" of itself gives sufficient evidence that there is a thinker as well as a man of sympathy in this poet and justifies the hope that he may yet, since he is only just entering into the full maturity of his powers, bring to his work a richer range of imaginative symbols, a higher synthesis of moral and spiritual values.

WILLIAM ASPENWALL BRADLEY.

CASUAL COMMENT.

FOR THE PRESERVATION OF FRENCH ART from the ravages of war and the hazards of the reconstruction period that is to follow, an association has been formed of members of the leading salons in France, under the patronage of the President and other government officials. It calls itself "Les Amis des Artistes." In aid of the movement represented by this organization, the National Allied Relief Committee will hold an exhibition of the paintings of François Charles Cachoud at the Anderson Art Galleries, New York, during the two weeks beginning March 26. The proceeds will be forwarded to the above-named association. This timely effort to rescue from destruction what it is still possible to save of the imperilled masterpieces of French art will commend itself to many in this country, and their coöperation is invited. Any who may wish to contribute directly to the society are asked to send their offerings to M. Victor Dupré, Treasurer, 36 rue Ballu, Paris.

THE FATE OF THE TAUCHNITZ REPRINTS of current English and American works, chiefly novels, may not yet have been decided, though at last accounts the popular shilling edition, made in England, was having a very large circulation on the Continent, as in the English-speaking world generally, with a corresponding decline in the vogue of the handy little volumes from Leipzig. Among late products of the Tauchnitz Press are Professor Münsterberg's interpretations of the war in its relations to America, and these writings do not, naturally enough, appeal irresistibly to the average English-speaking buyer of books. Mr. Thomas B. Wells, secretary of the Harper publishing house, has recently re-

turned from a business trip to England and France, and he reports that the Tauchnitz edition of books in English is likely to have a relatively small circulation after the war. Many American readers, whose first acquaintance with such authors as Anthony Trollope, Charles Reade, and Wilkie Collins was made through the trim little Tauchnitz volumes so common in our libraries, will regret that the good Baron's laudable enterprise has fallen upon evil times, and will recall with approval the business honesty and fairness and praiseworthy generosity with which he treated the authors on his list. His famous "Collection of British Authors" was started in 1841, and he himself lived to superintend it in person for more than half a century.

. . .

"THE SCARLET LETTER" WITH THE SCARLET WASHED OUT, on the film of the moving-picture camera, is at present writing giving joy to the uncritical at some of the moving-picture theatres. The inexorability with which sin brings its own retribution is here softened to suit the taste of the easy-going, pleasure-loving frequenters of the movies; and they leave the show with the comforting assurance that Dimmesdale and Hester were a pretty good sort after all, and that one need not fret oneself so long as all's well that ends well. Hester and little Pearl and Dimmesdale are at the end started safely on the high road to happiness, and of course they are to be imagined as living in contentment ever after. This, to be sure, is comic (or tragic) enough; but even more so, to a quiet observer in the back of the auditorium, is the cheerful and unquestioning satisfaction with which the entire house receives this denatured version of our greatest romancer's masterpiece. What would Hawthorne himself think of the performance if he could see it?

. . .

STEVENSON'S POSTHUMOUS POETRY proves to be fairly astonishing in quantity and also notable in quality. In two handsome volumes now issued by the Bibliophile Society, with etched portraits and with facsimile reproductions of Stevenson's handwriting, two hundred or more poems, now first made public, are offered for the delectation of Stevensonians and other lovers of graceful lyrics and well-turned bits of poetic fancy. "Far from being 'rejected poems,'" says Mr. Henry Howard Harper in a prefatory note, "they are among the most intimate, the most self-revealing utterances that ever fell from Stevenson's pen. Briefly, they are an autobiography in verse, ranging over the entire

period of Stevenson's productivity—from 1860 to 1894—and as an index to his character and his reflective moods they stand in the same category as the personal letters of Charles Lamb, which contain the outpourings of his innermost soul." Mr. George S. Hellman, discoverer and editor of this material, contributes valuable introductory and explanatory matter. Let us close with a few timely stanzas on that perennial theme of young poets, Spring. The verses are supposed to have been written in the author's early twenties.

Over the land is April,
Over my heart a rose;
Over the high brown mountain
The sound of singing goes.

Say, love, do you hear me,
Hear my sonnets ring?
Over the high brown mountain,
Love, do you hear me sing?

By highway, love, and byway
The snows succeed the rose.
Over the high brown mountain
The wind of winter blows.

. . .

EMOTIONAL HYSTERICS, such as are indulged in by Miss Cora Leonore Williams in her "Creative Involution," are not unlikely to induce, if only temporarily, in the sober reader a regret that the fourth dimension and super-space and similar exhilarating inconceivabilities were ever suffered to contribute to the enlargement and enrichment of the human imagination. In a universe that disdains longer to content itself with mere length, breadth, and thickness, "you have passed," Miss Williams tells us, "into the fourth dimension of spatial realization. 'Time is past,' you shout aloud, and laugh to find yourself in the inside of externality. Cubism in architecture! Futurism, in very truth! You visit again the galleries of the New Art, in earnest desire for enlightenment as to this thing which is so near to consciousness and yet so far!" And then, in a paroxysm of hyperspatial ecstasy, "immediately you are transported in memory to the midst of a crowded street. In the mad bustle and noise you are conscious only of mechanical power; of speed—always of speed. . . A swooning sensation! Men's faces as triangles, and horses with countless feet! The chaos of primal forces about you—then darkness!" Yes, there are more things in heaven and earth than are dreamt of in our philosophy; but what good purpose is served by any such emotional inebriety as is exhibited in the foregoing? The sane man has little use for a chimera buzzing in a vacuum.

A CAUSE OF DIMINISHED BOOK-SALES is not infrequently found by some disappointed author in the increase of our public libraries. The greater the number of libraries, the larger the sales to libraries, of course; but, on the other hand, it is alleged that these increased sales to libraries are more than counterbalanced by a falling-off in sales to individual buyers. Dr. Allan McLane Hamilton, in his recent "Recollections of an Alienist," writes: "In 1910 I wrote a life of my grandfather [Alexander Hamilton] which was well received and had an immediate success and good sale for a time, but the profits were small. Possibly I might have had more return were it not for the sales to the public libraries, which in recent years have hurt most authors, and to a great degree publishers. While these are of course a boon to the public at large, tens of thousands of possible buyers are lost, for I found at several large libraries that the copies of my book were always 'out,' showing how many readers it must have had, and the same thing probably occurred in other places than New York, for I was told fifteen hundred copies were ordered by these institutions alone." Yet fifteen hundred copies, plus the unstated but presumably considerable number sold to individuals, is no contemptible figure for a biography. Book-sales, too, are helped, whether or not they are also sometimes hindered, by the wide publicity and accessibility given to books by the libraries. Another thing also is certain: in the infancy of our public-library system the sale of books was far smaller, in proportion to the population, than it is now, though we insist on no close connection of cause and effect in this.

TRUNCATED TITLES are commonly preferable, for handy use, to the full forms. We speak of Gibbon's "Rome," Boswell's "Johnson," Butler's "Analogy," and Paley's "Evidences," and are readily understood. Applications for books, in libraries and bookshops, are seldom free from abbreviation, and they do not need to be. A word is enough to fix the desired work in most instances. But not always. A young library assistant who was lately asked for the "Yellowplush Papers" had an uncomfortable five minutes before ascertaining from one more experienced what "those colored documents" could possibly be. Somewhat similar perplexity might well be caused, but apparently is not, at the Chattanooga Public Library, where, as we learn in the librarian's "Twelfth Annual Report," incompleteness of designation is not seldom to be noted in the applicant's request for some-

thing to read. "Books are called for by title, author, size, and even color of binding, while the ingenuity of the assistant is often taxed to the utmost to fit the title given to the book desired." A sixth sense has to be developed, and is developed, by the person at the delivery desk before the service there rendered can be pronounced satisfactory.

A QUESTION OF AUTHORSHIP that has puzzled thousands of readers in the past has again caused some amusing perplexity. At the Friends' School in Baltimore the other day an examination in general information evoked the interesting statement that Ibid was "a writer of olden times." This may deserve a place beside that other pearl of wisdom from a similar source, that Anon is "a famous author often quoted, but his works are so scarce that very few of even our largest libraries possess a complete set." It may be noted in passing that Ibid was declared by another Baltimore student to be an Arctic bird — probably, one surmises, a distant relation of the sacred ibis of Egypt. Another author, as well as man of science, Charles Darwin, figured in the same examination as "the discoverer of gravity" and as a leader in the late Irish rebellion. Among other surprising answers, Stradivarius was said to be a Russian dancer, Archangel's geographical location was fixed in heaven, the Teutons were defined as Quakers, the meaning of "boycott" was given as "not using eggs," and the oyster was called "a bivalve because it obtains its food in two ways."

THE DOLLAR IN LITERATURE goes back to Shakespeare's time and still earlier. In fact, the forms *daler* and *daller* (showing more plainly their kinship with the German *thaler*) are of great antiquity. In Robert Recorde's "Grounde of Artes" (1540) we read, concerning the currency of the Danes, that "they have also Dollars olde and new; their common dollar is 35 grasshe, but of their new dollars some are worthe 24 grasshe, some 26, and some 30." And in Shakespeare's "Macbeth," act one, scene two, Ross says to Duncan: "Nor would we deign him burial of his men till he disbursed, at Saint Colme's Inch, ten thousand dollars to our general use." Such examples are intelligible enough, or become so after a little study; but what shall we say of this from a current English novel, one of the best-sellers of the day: "They found that remark true enough, and 'Erbert resumed losing half a dollar on a horse every Saturday, and ap-

plauding the 'Spurs when they pushed a football through the thorax of every other team in the Southern League." That will be found on page 98 of Mr. William McFee's "Casuals of the Sea." The scene and the speakers and the entire environment are English. Why then "half a dollar" instead of "half a crown," or, as a more exact equivalent, "a florin"? Perhaps the author's world-wanderings and his experience of many moneys in many lands induced the slip. . . .

JOY IN BOOKSELLERS' CATALOGUES has no necessary connection with purchasing ability in the one who goes joy-riding through their pleasant pages, unless it be a connection in which the joy varies inversely as the square of the bank account. If a person had the money to buy out the dealer's stock to the last volume, gone would be the fun of ticking off, with discreetly hesitant or rashly precipitate pencil, here a title and there a title, with the consciousness all the while that it was more than likely to turn out only a game of make-believe, and that no grossly material bales of books would be the prosaic outcome of this bit of library-building in the air. The late lamented Henry Ryecroft has said: "Formerly, when I could seldom spare money, I kept catalogues as much as possible out of sight." But it is just when one has absolutely no money to spare that dealers' catalogues are the safest and pleasantest companions: there will be no resultant crowding of bookshelves and no laying-up of trouble against a future day of moving; for books are an awful hindrance to free and inexpensive migration. However, booksellers, and also authors and publishers, must live; consequently there must be buying and selling of books. Therefore, in this season of frequent and inviting dealers' catalogues, let not this rhapsody on the joys of self-restraint be taken too seriously. . . .

THE POET AS PROFESSOR seldom fails to fill his academic chair with a certain distinction, a certain grace and charm, not easily attainable by his more prosaic colleagues. Longfellow and his successor, Lowell, delighted and inspired successive classes at Harvard; Oliver Wendell Holmes brought to the teaching of anatomy and physiology a winsomeness of manner and a pleasantly literary and poetic allusiveness that are not common in the classrooms of our medical schools; and Ruskin, if he may be classed with the poets, made of the Slade professorship at Oxford something that it had never been before and has not been since. Amherst College has now

secured the services of a poet as teacher of English literature. Mr. Robert Frost, author of "A Boy's Will," "North of Boston," and "Mountain Interval," takes the place of Professor George B. Churchill during the latter's term of service in the Massachusetts Senate. He will conduct a special senior seminar on the theory of poetry, and an elective course for juniors on the rise and development of the English drama; and he will also assist in teaching English composition to the freshmen. The last-named task may seem like harnessing Pegasus to the plough. Yet it is an arrangement not without reciprocal benefits. . . .

A DENIAL OF COPYRIGHT VIOLATION in the recent Trading with the Enemy (Copyright) Act is set forth in a carefully studied "Declaration of the Committee of Management of the Incorporated Society of Authors, Playwrights, and Composers," for which publicity is requested. The Committee "regret that this Act was passed without previous reference to this Society," and ascribe all misapprehension to "the very summary form of the Act"—a misapprehension that "might well have been avoided if the Government had consulted representatives of authors, who have at least as much interest in and knowledge of this subject as the trade organizations which alone appear to have been approached." But the Committee believe the Act to be a protection, not a violation, of the rights of enemy authors and publishers.

COMMUNICATIONS.

A CENTRE OF HISTORICAL RESEARCH. (To the Editor of THE DIAL.)

For the student of American history, the Library of Congress, with its constantly growing resources in books, manuscripts, maps, and other historical materials, has now become the chief treasure-house of the United States. In close proximity the archives of the Government, still unhappily ill-housed and scattered, afford untold opportunities for research, while the Carnegie Institution through its Department of Historical Research exerts a unifying and directing force beyond the power of any single institution of learning.

To bring together, under competent advice and direction, the younger men and women who would pursue research in history in Washington, is the purpose of the proposed University Centre for Higher Studies. The plans for this new institution took definite shape at a meeting of representatives of the larger eastern universities, the University of Michigan, the Library of Congress, and the Carnegie Institution, which was held at Columbia University last May, at the call of Pro-

fessor McElroy of Princeton. A committee was appointed to prepare a plan. The report of this committee was presented at a second conference held recently in Cincinnati, at the time of the meeting in that city of the American Historical Association, the American Political Science Association, and the Mississippi Valley Historical Association. The report, signed by Dana C. Munro as chairman, Waldo G. Leland as secretary, and C. A. Beard, A. B. Hart, and Gaillard Hunt, outlines the need for the Centre and the opportunities which Washington offers, and proposes a tentative constitution.

The necessary financial support for the establishment and maintenance of the University Centre will be derived chiefly from subscriptions on the part of the coöperating universities, whether of the United States or of other countries. Though the details have not yet been worked out, it is thought that participation in the advantages of the Centre will not be limited to students of the contributing institutions. The plan looks to the acquisition of a common residence for the students who gather in Washington and for the appointment of a permanent director and a permanent secretary, with lectures by visiting professors and with assistance from government officials and others able and willing to further the plans of the Centre.

At the Cincinnati meeting the report of the committee and the proposed constitution with slight amendments were endorsed, and the same persons were appointed as another committee to present the scheme to the American Historical Association and other learned bodies of national scope.

If this excellent plan reaches full fruition, there will thus come into being, not another addition to the overcrowded list of colleges, but a coöperative university for historical study which may be of high service to the cause of learning. To those young men and women who have begun their work under the limitation of remoteness from the sources, even more than to those whose geographical location is more fortunate, the new plan holds out most attractive possibilities. Few suggested means for the promotion of scholarship offer a greater opportunity for hearty support and wise benevolence.

ST. GEORGE L. SIOUSSAT.

Vanderbilt University, February 24, 1917.

"THE GOLDEN FLEECE."

(To the Editor of THE DIAL.)

The reviewer of "Cotton as a World Power" might well have stressed the adventurous aspects of cotton, for much of the appeal of Mr. Scherer's book lies just in that. If he had named the book (as he named the first chapter) "The New Golden Fleece," the volume might be listed to-day as a best-seller; for we are all lured by titles, and those having to do with trade frighten us to the next counter.

The genesis of the book is interesting: "While reading Frank Norris's California novel, 'The Octopus,' in South Carolina, fifteen years ago, the thought occurred to the writer: if 'the epic of wheat,' as Norris properly phrases it, holds so much of interest and suggestiveness, might not

the tracing of the great cotton influence prove to be quite as alluring, like the quest of a new Golden Fleece?" And right gallantly does he respond to the call, bringing to it scholarship of his own, much scholarship of others, and industry that must have been pleasure. Old political speeches, old pamphlets, and old newspaper files have been ransacked to show cotton weaving itself into the affairs of the world. Following the strands from times mythologic down to A. D. 1916 becomes the reader's delightful and profitable business. And how the story marches! Cotton's effect on the affairs of Rome, Alexandria, Venice, Barcelona, and London is considered. Cotton came into England in 1298, as candle wicks from Spain. The part it played in the industrial revolution, and the response of invention to the call of the hour is skilfully dramatized. The pages thrill with biographies of martyrs responding to Arachne's challenge to weave better than she.

Then we pass to America and the rise of the great cotton industry peculiar to the South. Mr. Scherer takes a glance at what is known of cotton in Mexico and Peru. Who that has seen the wonderfully woven Inca cotton cloths in the Field Museum, Chicago, but hopes for the day when some Rosetta stone of Central and South America shall be found to give the key to the unknown history of great empires. If it is found in Mr. Scherer's time, another fine chapter may be added to some future edition of "Cotton as a World Power."

With rare skill in narrative and selection of matter, Mr. Scherer tells of the growing power of the great staple during those early years of the Republic, of the romantic invention of the cotton gin, and the tremendous acceleration of cotton growing and cotton commerce. The hunger of Lancashire looms fastened slavery on the South, seemingly forever. The hour struck for David Christy to write: "King Cotton cares not whether he employs slaves or freemen. It is the cotton, not the slaves, upon which his throne is based."

The South used the cheapest labor at hand for its enrichment, and slaves multiplied. Then came the realignment of the states and the change of political doctrine. Through the great controversies that preceded the Civil War, Mr. Scherer conducts us. Extracts from great orations fill the pages now, and long silent voices of great orators re-awaken, and if some of the fiery arguments seem antiquated and somewhat foolish in the face of what followed, a little looking around, a little listening, a little reading will furnish you with arguments just as fiery and foolish to-day. The United States has learned that its waste of blood and treasure was not for a high humanitarian purpose—the mask of all war—but for the settlement of economic differences brought about by cotton. In the great trade war now convulsing Europe, cotton is a frightfully destructive agent in the field and a beneficial influence in the hospital.

Mr. Scherer has accomplished his object. He has given us a book.

HARRY B. KENNON.

Evanston, Illinois, March 15, 1917.

TAMAYO Y BAUS.

(To the Editor of THE DIAL.)

In his review of Tamayo y Baus's "A New Drama" in THE DIAL for February 8, Mr. Woodbridge writes: "It is a pity that the play could not have been published under a more attractive English title." Many years ago Lawrence Barrett appeared in an adaptation of this play by Mr. William Dean Howells, in which, by the way, Shakespeare, though often referred to, did not appear as a character; and the title, "A New Play," was found so unsatisfactory that another was substituted, and as "Yorick's Love" it became one of the most successful plays in Mr. Barrett's repertoire.

Apropos of the plot's being "remarkable for the skilful use of the 'play within the play,'" is it not probable that Tamayo y Baus got the idea of turning the "play within the play" into reality, so far as the enveloping drama is concerned, from Kyd's "The Spanish Tragedy"? His play could not have been written without considerable study of the Elizabethan drama, a play with the title of Kyd's would naturally attract him, and there he would find precisely "the skilful use of the 'play within the play'" that Mr. Woodbridge admires in "A New Drama."

WILLIAM DALLAM ARMES.

University of California, February 17, 1917.

A NOTE ON FREE VERSE.

(To the Editor of THE DIAL.)

Inquirers into the "past" of free verse seldom carry the search farther back than the middle of the seventeenth century. Milton's "Samson Agonistes" (1670) seems to be, with many, the Ultima Thule of *vers libre*. But a perfectly satisfactory date can be found almost a century before this. Here is a passage from the first act of Guarini's "Pastor Fido," written in 1580—a work which had an enormous vogue all over Europe. The lines are taken from a piece of straight narrative; a shepherd is telling a dream. (He was fishing by a stream, when a river-god rose from the water with a baby in his arms, which he presented to the shepherd for his own):

Sopra la riva del famoso Alfeo
Seder pareami all' ombra
D' un platano frondoso,
E con l' amo tentar nell' onda i pesci;
Ed uscire in quel punto
Di mezzo 'l fiume un vecchio ignudo e grave,
Tutto stillante il crin, stillante il mento;
E con ambe le mani
Benignamente porgermi un bambino
Ignudo e lagrimoso,
Dicendo: "Ecco 'l tuo figlio,
Guarda che non l' accidi;"
E, questo detto, tuffarsi nell' onde.

This passage, with much that precedes or follows, may be searched in vain for anything like rhyme and regularity of line lengths. Except that its stressing is somewhat more regular than present practice requires or encourages, and that its "tone" is necessarily of its own period, there is little to distinguish it from the free verse of to-day.

F.

THE WINDS OF SONG.

(To the Editor of THE DIAL.)

However we may regard the New Poetry, we may not deny having derived from it more than the mere entertainment which its observation as a spectacle has provided. If consciously the New Poets have not succeeded in some of their high endeavors, unconsciously they have, perhaps, achieved more than they themselves imagine. One of those aspects of poetry upon which the movement has tended to concentrate attention is form. True, much of the dust of discussion has been stirred by controversies over mechanism, to the neglect of the much more vital element of organism, poetic mechanism being merely superficial, whereas the organism is the very poetry.

In this respect the New Poetry has served us well, if unconsciously, and so is it serving us in other ways. As a poetry of protest, of iconoclasm, it has also taught us how much more beautiful, how much more desirable, how much more precious, are many of the things that it seeks to destroy than, in the way of habit, we had come to hold them. Particularly is this true of poetry's chief medium, language. One of the new efforts strains toward the outlawry of words, phrases, and locutions which long since the organism of poetry assimilated, taking over from them certain properties invaluable for its own ends and in return conferring on them certain others enriching them in sound, in color, and in pith. No reader of the "old authors" with an eye or ear for the tone or hue, the flexibility or the plasticity, the expressiveness or the suggestiveness of words, but is called upon to lament our impoverishment through the neglect of a host of them by current, or, if you prefer it, "modern" usage.

The most effective workers in this field must always be the poets. The poet has ever been not only the greatest user, but the greatest maker of words, in which regard he claims and is allowed a prescriptive freedom allowed to no one else. For this reason, if for no other, the attempt of a poetical movement which placards itself as "free" to forbid the poet the freedom which he has always enjoyed as a user of language, is an anomaly which no disguise wearing the mask of "reform" can for a moment conceal.

Concrete example is always most convincing, so the reader's attention may be directed to the warfare against so-called "poetical" words, words which it is sought to taboo on the ground that they are mere "literary affectations," as illustrated by one which has very recently drawn the fire of a distinguished New Poet in the pages of THE DIAL.

This word is "wind," used poetically with the long, or "open" sound of the vowel "i," particularly as a rhyme for "find," "kind," etc. Upon it an attack is made *en échelon*; figuratively it is read out of poetry and in conclusion we are informed: "Now we understand how 'wind' came to be tortured into 'winde' and can see why the latter is never under any circumstances to be employed." Unfortunately—for the proponent—both the premises and the deductions brought for-

ward are contradicted by the facts, of which a brief summary may be presented:

We shall probably have to wait several years for the instalment of the "Oxford Dictionary" containing the documentary history of the word "wind" from the date of its appearance in English. This is a handicap, but with the help of such authorities as are accessible an *éclaircissement* remains possible. We need not go tediously into the genealogy of the word, except to indicate its generally assigned root, the Gothic *vaian*, or *waian*—which in itself is a clue to early pronunciation with the "open" sound of "i." Coming down several centuries in point of time, we find that in Middle English the word was freely spelled "wynd" and "wynde"—another indication of its vowel sound. If we consider our modern tongue to have begun, poetically, with Chaucer, we shall encounter these spellings in the "Canterbury Tales." Descending another step, we encounter Spenser and the "Faerie Queene." Here we obtain a decisive clue, for here we find, in his triple rhymes, "wind" rhymed with "kind" and "mind" not only, but the three words spelled "wynd," "kynd," and "mynd."

Let us descend another step, to Shakespeare. Here memory at once comes to the aid of the lover of poetry and of language and enables him to quote, from one of the most imperishable of the lyrics:

Blow, blow thou winter wind!
Thou art not so unkind
As man's ingratitude.

Shakespeare long antedated any attempt by lexicographers to standardize either the spelling or pronunciation of the English language. The attempt at standardization of spelling came first, and not until long afterward that of pronunciation. The movement toward this end may be said to have first taken authoritative shape in the last quarter of the eighteenth century and its initiators were Thomas Sheridan and John Walker. The former, who was the father of Richard Brinsley Sheridan, in 1780 published his "General Dictionary of the English Language, one main object of which is to establish a Standard of Pronunciation." But as early as 1774 Walker had published a prospectus entitled, "A General Idea of a Pronouncing Dictionary of the English Language on a Positively New Plan." He therein stated that his dictionary was ready for immediate publication; but it was delayed for seventeen years, when his "Critical Pronouncing Dictionary" at last appeared. But in 1775 he had published his condensed Dictionary, "answering at once to the purposes of Rhyming, Spelling and Pronouncing, on a plan not hitherto attempted." This was the work that became generally known as his "Rhyming Dictionary" and, in revised forms, is still in circulation.

Sheridan and Walker were the fathers of English orthoepy. Singularly enough, both men began life as actors, evolved into orators and elocutionists, and ended as philologists. Both were passionate lovers of the spoken word and all later lexicographers have used their works foundationally so far as phonetics are concerned.

From Walker we get direct light on the subject we are investigating. Of "wind," he says, after giving two pronunciations, one with the short and one with the long sound of "i": "These two modes of pronunciation have long been contending for superiority until at last the former (short 'i') seems to have gained a complete victory except in the territories of rhyme." Continuing at some length, he remarks: "Mr. Sheridan tells us that Swift used to jeer those who pronounced wind with the 'i' short."

This evidence quashes the indictment of the New Poet, who contends, among other things, that "wind" "never is and never was" pronounced with the long vowel sound in prose; and that its use in poetry was due wholly to "wiseacres" who "insisted upon rhyming it with 'find,' 'bind,' etc." As a matter of fact, the spellings "wynd" and "wynde," indicating the long "i," besprinkle Early and Middle English prose and persist down to later times. Walker's citation shows that it was still common to use the "open" sound of the vowel in the day of Swift and that only in that of Sheridan and himself did the "long contention for superiority"—not in poetry, but in general usage—"seem" to result in a complete victory for the "short i."

There is, however, still another piece of evidence to be introduced, which is definitive. The word "wind" pronounced with the long "i" is still a live word, in good standing as a verb. When we say that a hunter—or, if preferred, a fish-peddler, for the New Poetry leans heavily on the democracy—"winds his horn," we immediately falsify the assertion that the pronunciation condemned "never is and never was used in prose"; that is, unless the pronunciation at once, by some strange alchemy, converts the prose into poetry. Of course if the latter is the case, it alters the contention! Now, when the hunter (or the fish-peddler) "winds his horn" he does not breathe it about himself; he forces "wind" through it by placing it to his lips and exhaling through it the breath of his body, that is, his "wind." And if he is particularly long or strong winded, the sound has been known to carry a long way, even if thus far it has not penetrated the arcana of New Poetry. The verb "to wind," as thus used, is derived directly from the noun, and its pronunciation is also derived from the former pronunciation of the noun.

Is it necessary to go farther? Let us take just one step. Our New Poet takes another fall out of the "wiseacres" because, in pronouncing the offending particle with the long "i," they "took all the windy connotations away from the word." Is this possible? Reread the lines of that wiseacre Shakespeare, quoted above, and try an oral test. As a matter of fact, the Bard, with his supreme artistic intuition, realized that the soft pronunciation of "i" failed altogether to convey the keen, piercing, biting edge which the "winter wind" possesses. The "closed" sound of the vowel cannot do so in the same way as the "open." So he rhymed "wind" with "unkind" for pure onomatopœic reasons.

JOHN L. HERVEY.

Chicago, February 10, 1917.

AN EVANGEL OF NEW LIFE.

WHY MEN FIGHT. By Bertrand Russell. (The Century Co.; \$1.50.)

There is a type of temperament which is born to saintliness and martyrdom as man is born unto trouble. When philosophy used to be the handmaiden of theology and the world had a wall, when the enterprise of thought was dissipated by the timidity of faith, temperament of this type made a Christian holiday in *autos-da-fé* and other spectacles of the soul's salvation. And in the days when new knowledge had pushed the world's wall back to the infinite, when philosophy had become her own mistress and thought, as science, adventured free, this temperament kept getting itself outlawed of men, belied and scorned and compelled to walk alone, in the byways of our common life. Nowadays, the influence of ideas of democracy, tolerance, and the value of originality makes for such temperaments a more endurable home in the world of the daily life: ordinary times regard them merely as eccentric and quixotic, but times of stress treat them after the historic manner. So Shelley was treated, and so Bertrand Russell; and they were so treated because of an inner kinship of nature. Both are endowed with a profound and ineluctable sincerity, a noble simplicity of mind that issues in a relentless obedience to the compulsion of motives in their logical and practical outcome in the tissue of events. Both are intense with moral indignation and righteous hatred of the unnecessary evil in things as they are. In Shelley this compulsion was impulsive and of the imagination; his Godwinian ideas of human conduct, which were not unlike what Mr. Russell's used to be, were constantly vitiated by the more vivid realities of his own feelings, action, and fancy. In Mr. Bertrand Russell this compulsion is dialectical and of the mind: his spontaneous humanism was constantly being vitiated by the logical implications of his ideas. Shelley the poet and Russell the philosopher were both at their best when dealing with those matters that are farthest removed from the actualities of human conduct and from the living complex of instincts and appetites which is its ground. I say "were," for Shelley is now forever the Shelley of abundant idealism and abundant irrelevancy, and Bertrand Russell has, under the stress of this civil war which is devouring the youth and the beauty and the hope of Europe, finally discovered human nature and won from his discovery a vision of new life. "To me, the chief thing to be learnt through the war has been a certain view of the springs

of human action, what they are, and what we may legitimately hope they will become."

That this should be, is, in view of Mr. Russell's past dealings with human nature, witness of the depth of the conversion the pentecostal calamity has worked upon him. Yet it might have been expected. Preoccupation with the motives of human action, in the broad and in detail, has been a tradition of his breed, and his own absorption with the ethereal fastnesses of ultra-theoretical mathematics, of metaphysical logic, of an unhuman logothetic ethics, is often crossed by a passion uttering itself with a vivid, lyrical eloquence akin to Shelley's, and customarily altogether foreign to his themes. Nor is his dialectic vitalized by passion alone. It is often alight with deeply perceptive wit, cold with irony, and hot with satire painful in its truthfulness. But passion about mathematics is, on the whole, far from usual, and wit and irony and satire point to the existence of unharmonized motives in their user's life and oppugnant ideas in his thought. Mr. Russell's has been, I suspect, a divided mind. In his thinking he has, like Shelley in his feeling, followed with the blind singleness of absolute sincerity the logical movement of each successive idea to its fated end. Such ends are ordinarily at the opposite pole from reality, for the necessities of exact logic are not the compulsions of existence and consistency is more often than not the enemy of truth. It would seem that each time Mr. Russell attained to a hopeless end of this kind, he made a new beginning and followed a fresh trail in the old manner. As a result, he may be credited with a number of systems, each inwardly whole, and incompatible with the others. Readers of his "Principles of Mathematics," his "Philosophical Essays," his "Problems of Philosophy," his Lowell Lectures on "Physics and Sense," his "Justice in War Time," may follow these for themselves. They will suggest a central uncertainty of feeling, an incoördination of impulse for which the logical exactness of thinking is purely a compensation. The world of Mr. Russell's conception, in these very distinguished works, is a flat world and a static world, a world without action, from which the third dimension is lacking. The passion and the wit they reveal are interruptions which flash across their logical inter-articulations miraculously, coming from another region, God knows where, like the motion which Descartes introduced into his plenum of rest to start this disarticulate and unhappy universe's becoming. One wonders what the devil they are doing in that galley even while one is delighted. They are human and uncanny, both, like Japanese drawings.

Now, significantly, "Why Men Fight" has no such effect. The weave and texture of its thought is possessed of the qualities one is accustomed to expect in Mr. Russell's works, even to the clefts and discrepancies which all dialectic must contain. But it does not oppress with the precision of explication that is proper to dialectic, nor defeat the straining mind with abstraction and tenuousness, with the faerie of the thinker, as Shelley's writing overwhelms with the faerie of the poet. The things this book deals with are near things, things important and terribly intimate, so intimate that they cannot be seen save in the perspective of a great vision. And it is with just such a perspective that Mr. Russell endows them, a perspective suffused by what he rather ineffably calls "Spirit," the loving affirmations, in spite of the skepticism of thought, of the excellences which alone can vindicate the otherwise tragic burden of life and living. The old intolerance toward selfishness and patriotism is gone. They are sympathetically understood, and confederated into a larger and more impersonal love for mankind, and particularly for the future of mankind. Most significantly, the wit and irony and satire are absent. Brilliancy has given way to luminous depth and dialectic to perception in these utterances of Mr. Russell's. They are full with noble passion pervasive and sustained.

The qualities of men, it has come to Mr. Russell out of the war, are to be creative, strong, and free. Human nature is a complex of numerous impulses, more often than not unconscious impulses, and of desires seeking to realize themselves in action and in feeling. This action and feeling are not goals chosen or set for life, but the process of living itself: their good lies not in what they do, but in what they are, and they are the most and the best of life. Were the world made for us, living would be just autonomous and happy actualization of impulses; but the world is not made for us; our disharmonies with nature and conflicts with each other compel the repression of much of the impulse-born underflow of life that any of it may rise to consciousness and go free at all. A great deal of the repression practised upon men by themselves and by each other is inevitable; much, very much, is needless and breeds an evil more vicious than the evil it seeks to abolish. For impulses are not destroyed by being repressed. Blocked at their natural outlets, they seek untoward ones, and instead of emerging in healthy and creative activities of the fellowship of man, they emerge in perversions of imagination, of belief, and of action, such as are the ground of the institution of war. Nor

can these impulses ever be extirpated: they are of the fundamental constitution of human nature, and they can be only perverted, or opposed by other and stronger impulses. To escape perversion, they must either be made to regain their original direction, or confronted with a more potent impulsive life. "It is not by reason alone that war can be prevented, but by a positive life of impulses and passions antagonistic to those that lead to war. It is the life of impulse that needs to be changed." . . . Mr. Russell has learned concerning human nature of both Spinoza and Freud.

To change the life of impulse requires most of all a change in its conditions, notably in those which are the work of man—in the institutions of our common life, the state, property, education, morals, the churches. These practise upon the individual an original oppression which perverts impulse and compels it to generate still other institutions, evil, but able to serve it for utterance. All institutions, both original and secondary ones, are forces working good and ill upon the life of mankind, and mostly ill. Particularly is this true of the state, which is possessed of great, unnecessary, and harmful power that may be largely diminished without impairing the state's value. Whatever be its other relation to the citizens of whose collective force it is the repository, it is a tyrant, and its tyranny over them is most apparent in times of war. This it reaches ultimately in its power to compel universal military service. "The state punishes, with impartial rigor, both those who kill their compatriots and those who refuse to kill foreigners. On the whole, the latter is considered the graver crime." Indeed, in its relation to other states, in all its external activities, the state is essentially selfish. If men acquiesce in this terrible power, it is not because they think, but because they do not think. They acquiesce because their vitality is low. They acquiesce out of tradition, out of primitive tribal feeling, out of a sense of the community of purposes which a state often implies. The integration of these, reinforced by false education, tends to endow the sentiment of patriotism with a religious character, so that nothing is too vile that is done for the state. Too strong to oppose, it becomes a sort of expanded self for the repressed or weak individual who has no force in his own nature, and a vicarious self-fulfilment of his own potentialities. Once it comes to be, it aims not merely to preserve itself, but also to grow in power. This it can do only by substituting law for force in the relations between men; but law is static and retrospective—it ham-

pers spontaneity, growth, and creation. Hence the state is the most serious of all the menaces to liberty. It presents in its most drastic form the problem of combining liberty and personal initiative with organization. Solution for the problem is best sought, Mr. Russell thinks, by increasing so far as possible the power of voluntary organization, by avoiding uniformity, encouraging initiative, and tolerating exception. The best form for the state is that of a federation, and the least harmful power, that of policing.

Property is even more evil in its consequences than the state. It is both the cause and effect of diminishing vitality. Resting on the belief that all values may be measured in money, it restrains passion and limits life more than the fear of hell-fire. It is an institution of worship which substitutes means for ends. It makes the American aim to be counted among the millionaires; the Englishman, among the idle genteel and the respectable; the Frenchman, among those who prefer safety of the family unity and name to freedom; the German, among those who so prefer the state. The world has become money-mad.

Through fear of losing money, forethought and anxiety eat away men's power of happiness, and the dread of misfortune becomes a greater misfortune than the one which is dreaded. The happiest men and women, as we all can testify from our own experience, are those who are indifferent to money because they have some positive purpose which shuts it out. And yet all our political thought, whether imperialist, radical or socialist, continues to occupy itself almost exclusively with men's economic desires, as though they alone had real importance.

What is needed most in an economic system is that it shall leave men's instinctive growth unhampered, shall provide a wide range for private affections, and every possible outlet for the creative impulses in men. Such a goal, socialism, of the existing programmes of economic reform, cannot lead to: syndicalism and coöperative association promise more for its attainment, for these harmonize freedom with community of interest. The economic programme for the future must be a programme of industrial democracy such that it will be "hardly more than a framework for energy and initiative." On this matter Mr. Russell is very close to Steinmetz: he advocates an economic method such that "the free growth of the individual can be reconciled with the large technical organizations which have been rendered necessary by industrialism."

The achievement of such liberation involves education, but education has been and is one

of the strongest forces against fundamental change. It transmits partizanship rather than impartiality: in the teacher it is without reverence for the child, whose free growth is not helped but distorted by interested dogmatism in the teaching particularly of history and religion. What is needed is growth in thought, not confirmation in creed. Creed makes for unity of organization and efficiency in fighting, and is therefore desired, while men fear thought.

Men fear thought as they fear nothing else on earth—more than ruin, more even than death. Thought is subversive and revolutionary, destructive and terrible; thought is merciless to privilege, established institutions, and comfortable habits; thought is anarchic and lawless, indifferent to authority, careless of the well-tried wisdom of the ages. Thought looks into the pit of hell and is not afraid. It sees man, a feeble speck, surrounded by unfathomable depths of silence; yet it bears itself proudly, as unmoved as if it were lord of the universe. Thought is great and swift and free, the light of the world, and the chief glory of man.

And hence a danger to all vested interests and institutions, so that churches, schools, and universities live inspired by the fear of thought and substitute for it dogma and authority. Education particularly needs to liberate thought, independence of spirit, to be guided by "a positive conception of what constitutes a good life," "to aim at an activity directed toward the world that our efforts are to create." And it does not, anywhere.

That it does not, the barbaric survivals of our sex-relationships that we call "morals," no less than the other vested interests are to blame. And the problems that these raise need very particularly to be brought under the clear dry light of thought. The institution of marriage is a political institution which has recently been subjected to influences of which the law takes no cognizance, and such cognizance as it does take of the institution has a pernicious effect on the character of men and women, on the propagation and education of children. It involves a widespread and flimsy hypocrisy that sacrifices, not pleasure, but the future of the race. Among those persons who ought to breed, moreover, economic and other considerations have the same effect, and the liberation of women has meant the limitation of motherhood. A slow and destructive warfare is taking place, the civilized world over, between the personal development of the individual and the future of the community. The best are being bred out, while those who are amenable to the authority of such a church as the Roman Catholic constantly increase in

number. The new population of the western world is thus likely to become one of female women and uncontrolled men. What an ironic, what a tragic commentary such a culmination must be on the woman's movement! For the movement, by effecting through infertility the elimination of women capable of freedom, is likely to defeat its own end, through the survival of women entirely incapable and undesirous of freedom. Everything must be done to encourage the reproduction of the best: social hindrances, economic hindrances, legal hindrances must be removed; the institution of marriage must undergo radical reorganization. But above all, men and women need for the sanctification of marriage a new religion based upon liberty, justice, and love.

And for the renewal and sanctification of the whole of life, no less. But such a religion is not to be found in the churches. Churches are vested interests, involving fixed creeds and the "incubus of a professional priesthood." From Mr. Russell's point of view the religion of the churches is not religion at all. Religion is the effect of a rather mysterious attitude of emotion which Mr. Russell calls "spirit." Human life, he declares, is a triad of instinct, mind, and spirit. Instinct is at the foundations of our lives; it involves all the fundamental impulses and activities that keep life going. Mind is the exfoliation of the impulse to acquire knowledge; its life is impersonal thought, while "Spirit centers round impersonal feeling."

It is possible to feel the same interest in the joys and sorrows of others as in our own, to love and hate independently of all relation to ourselves, to care about the destiny of men and the development of the universe without a thought that we are personally involved. Reverence and worship, the sense of an obligation to mankind, the feeling of imperativeness and acting under orders which traditional religion has interpreted as Divine inspiration, all belong to the life of the spirit. And deeper than all this lies the sense of a mystery half revealed, of a hidden wisdom and glory, of a transfiguring vision in which common things lose their solid importance and become a thin veil behind which the ultimate truth of the world is dimly seen.

Spirit adds thus the third dimension to the life of instinct: it fuses the egotism of the senses with the impersonality of the intellect. It extends good will to the universe. Mr. Russell has, I suspect, learned something from both Spinoza and Bergson here. The war has led him to realize in his own experience something of the "intellectual love of God," of "intuition." He speaks with the intensity and eloquence of experience, but also with the ineffability of the mystic. "Spirit" is some-

thing of a dark surd in an otherwise not un-luminous designation of human nature.

Whatever it be, its restoration to its proper place in human life seems to be an indispensable condition for the righting of social wrongs and the abolition of war. War is a permanent institution ostensibly aiming at power and wealth, but actually generated by the repressive effect of the other institutions on the life of men. Partly it is rooted in the combative instinct, which seeks freedom of action, partly in its service as a liberating medium to other impulses which are better served in other ways. Men want three things: self-expressive activity, victory over resistance, and fame. Distinguished men get these in their private capacity, for themselves, but the commonalty gets them vicariously, through the state, whereby it can be and do things it cannot be and do in its several individualities. As William James has suggested, impulses and instincts can find expression, resistances can be conquered and fame attained by moral equivalents for war. The creation and use of such equivalents requires, however, a change of heart in men, the achievement of "spirit," and radical changes in education, in the economic life and moral order of society. All changes to be successful must make for growth, spontaneity, initiative, and creative action in individuals, and against possession, conservation, inertia. The new life must be an active life, a free life, a fearless and hopeful life. Immediate change in things as they are, is not, of course, to be expected; we must think in terms of the long run. And in the long run there is, happily, the power of thought to count on. This "in the long run is greater than any other human power." It is true that creative innovators, thinkers of new thought, are usually outcasts and that loneliness is the penalty of spontaneity. But loneliness need not and should not mean aloofness. Spirit will guide the thinker, through *reverence* and *liberty*, to that confederation of himself with his neighbor, of the two with the community, and their community with the world through impersonal loyalty to a common, impersonal purpose: this purpose being "to promote all that is creative, and so to diminish the impulses and desires that center round possession."

Such is Mr. Russell's evangel of new life. We who are on the verge of a war for the sake of those assumptions of freedom on which it rests will do well to take its warnings as well as its promise to heart. It is easy to

pick flaws in the detail of its argument and the measure of its data, and if our lives are circumscribed by the narrow circle of mere instinct and mere patriotism, to deny its merit and appeal altogether. But the time is too momentous for flaw-picking by those who are animated by any real hope and set with any good will toward the future of mankind. This man's message comes from too great depths and sounds too lofty a note. Particularly for Americans, it contains a warning and a programme, because America is in greatest danger from the evils it denounces, and nearest to attainment of the excellences it urges. It is a handbook for patriots whose concern is the soul of our country.

H. M. KALLEN.

EMBRACING THE REALITIES.

TWILIGHT IN ITALY. By D. H. Lawrence. (B. W. Huebsch; \$1.50.)

THE PRUSSIAN OFFICER. By D. H. Lawrence. (B. W. Huebsch; \$1.50.)

When Mr. Lawrence takes the Realities in his avid, ample embrace the Reticences gasp and the Proprieties blushing withdraw. For here is an author who does not call a spade an agricultural implement. He calls it a spade, and uses it as a spade. He digs with a determined relish in the good fat earth of human character and human experience; and if that earth happens to be the oozy muck of the barnyard, so much the better.

Viewed from another angle, Mr. Lawrence seems a modern haruspex busy with dogged insistence over the quivering entrails of the poor poultry of his day. He even suggests a medical student—one concerned, and overconcerned, with the odious remains of the dissecting-table. But his most taxing phase is that in which he strives to enter the secret place where seen and unseen, known and unknown, come together, and indulges in an intensive, horrific study of the nexus which unites flesh and spirit—busied with his Me and his Not-Me, his Self and his Selflessness. He probes insistently, incessantly, insidiously, into the hearts and souls (and bodies) of all alike—the British pit-hand, the German infantryman, the Italian peasant—ever intent on his great synthesis. He jangles confidently the Petrine keys; his it is, almost, to bind and to loose. The cosmos is a unit, perhaps—could we but unify it. One comes close to picturing an industrious hog, that roots in his lush pen and raises his muddy snout, now and then, toward the starry firmament. For

the mud and the stars, with their respective implications, are but the two halves of one great Whole.

The stream of English life has moved on for centuries in a double flow; one current above the other, and the two have never quite blended. Hence, perhaps, the general immitigability of one's place in English society. The under stream may be called the Saxon. The Saxon nature inclines to deal with certain primal matters in a fashion that is blunt, dogged, earthy. A Havelock Ellis, an Edward Carpenter, may be restrained by certain philosophical and sociological considerations; but many recent English practitioners in verse and in semi-poetical prose are restrained only by artistic considerations—which, in these free days, may mean no considerations at all. It disconcerts and repels when an author, moved by a grim determination, opens up his people just as a cook's helper, armed with a knife, opens up his oysters. One begs for a little delicacy, a little reticence. One comes to feel like an intruder, an eavesdropper—as if in the thick of things to which one has no rightful access. Our author, apropos of a performance of Ibsen's "Ghosts" by Italian peasants, inveighs against the Scandinavians: "They seem to be fingering with the mind the secret places and sources of the blood": he finds them "impertinent, irreverent, nasty." And he goes on with some fine-drawn, but outspoken distinctions which forward his thesis and perhaps aid his own defence, but which give the modest reader a considerable measure of *malaise*.

Mr. Lawrence tells us that the Italians are over-sexed. So they are. Other authors have pointed out the fact, and have left it at that. But Mr. Lawrence does not leave it at that. He pursues his hapless Italian peasants of the Lake of Garda into church, into the theatre, into their little parties and gatherings, and drives the fact home with a hundred strokes. He does not spare them; he does not spare us; he does not spare himself. One finally feels some degree of disgust and is prompted to inquire: "Man, man! is the Italian the only one under the curse?"

In both these books all is surcharged, all is over-manipulated. Bits lovely in themselves become wearing by their thick-pressing mass. "The bluebells here were still wan and few." "The hazel spread glad little hands downward." "From under the twig-purple of the bushes swam the shadowed blue, as if the flowers lay in flood water over the wood-

land." As lovely as you like; each phrase shows the spare, sufficing touch of the poet. But it all runs on, intermittently, for page after page, and is rubbed in mercilessly as the set scene for a rustic (and inconclusive) triangle drama. Our author piles it up. He will take the kingdom of art by violence—by determination, perseverance, over-elaboration. The innocent English country-side becomes an oppressive jungle. "A Frenchman," we feel like saying, "would have done more with less—he would have known when to stop."

If a man is intense over his woodland flowers, will he be less intense with his human creatures? Hardly—as I have already hinted. Two instances: two privates in the German army—two victims, one need scarcely pause to say. One, ordered to climb a high ladder, knows that he is going to fall—and fall he does, in great anguish and to deep disaster. Well, the reader is in the poor lad's uniform, climbs with him, falls with him, suffers with him. The "tactile values" are triumphantly secured—but you feel strained to the snapping-point. A stronger case: that of the young orderly, who is maltreated by his captain, and who comes to feel that the score is to be settled only between the captain's throat and his own two strong hands. In the end the wretched fellow dies of rage, physical misery, mortification and (most of all) from sheer lack of power to coördinate the new floodtide of mental processes. We go through his ordeal with him and are almost as thoroughly done up as he. Mastery, of course—mastery, of a kind.

Mr. Lawrence's Germans do not altogether keep out of Italy. The Alps look down on Garda, and behind them crouches the mad creature that springs and rends. The military nature qualifies, even conditions, the chief of our author's "set pieces"—those resolute, emphatic philosophical passages which, here and there, he casually hangs upon pretty small pegs—or upon rows of them. A longish excerpt will serve to show his mind, trend of thought, style, and general nature. "Tiger, tiger, burning bright" is his text, and his discourse is on the supremacy of the flesh:

Like the tiger in the night, I devour all flesh, I drink all blood, until this fuel blazes up in me to the consummate fire of the Infinite. In the ecstasy I am Infinite, I become again the great Whole. I am a flame of the One White Flame which is the Infinite, the Eternal, the Originator, the Creator, the Everlasting God. In the sensual ecstasy, having drank all blood and devoured all flesh, I am become again the eternal Fire, I am infinite.

This is the way of the tiger. . . . This is the spirit of the soldier. He, too, walks with his conscious-

ness concentrated at the base of the spine, his mind subjugated, submerged. The will of the soldier is the will of the great cats, the will to ecstasy in destruction, in absorbing life into his own life . . . till the ecstasy burst into the white eternal flame, the Infinite, the Flame of the Infinite. Then he is satisfied, he has been consummated in the Infinite.

This is the true soldier, this is the immortal climax of the senses. This is the acme of the flesh, the one superb tiger who has devoured all living flesh, and who now paces backwards and forwards in the cage of its own infinite, glaring with blind, fierce, absorbed eyes at that which is nothingness to it.

Ah, the flesh! Even the carved wooden flesh on the crucifixes of the Bavarian highlands is given its gruesome charm.

"Twilight in Italy," as may be gathered from the above, is nothing if not aggressively stylistic. A passage in a different tone may be cited, with the caution that it is but one bit of design embedded in a much larger one:

Just below me I saw two monks walking in their garden between the naked, bony vines, walking in their wintry garden of bony vines and olive trees, their brown cassocks passing between the brown vine-stocks, their heads bare to the sunshine, sometimes a glint of light as their feet strode from under their skirts. . . . They marched with the peculiar march of monks, a long, loping stride, their heads together, their skirts swaying slowly, two brown monks with hidden hands, sliding under the bony vines and beside the cabbages, their heads always together in hidden converse. . . . A partaker. . . . I went with the long stride of their skirted feet, that slid springless and noiseless from end to end of the garden, and back again. . . . They did not touch each other, nor gesticulate as they walked. . . . Almost like shadow-creatures ventured out of their cold, obscure element, they went backwards and forwards in their wintry garden. . . .

And so on. The two monks were not pacing off polyphonic prose. They were walking examples of neutrality. "The flesh neutralizing the spirit, the spirit neutralizing the flesh, the law of the average asserted, this was the monks as they paced backward and forward."

Peace to the garden. Peace to the monks. Most of all, peace (in due season) to him who watched them.

It should be said finally, for the sake of clearness, that the volume of short-stories entitled, none too judiciously, "The Prussian Officer," is made up largely of pictures of life among the English colliers—the same field and types that became known through Mr. Lawrence's novel, "Sons and Lovers." Several of these pieces are sketchy and seem to be juvenilia. "The Daughters of the Vicar" is the longest and perhaps the most meaty. "Odour of Chrysanthemums" provides the material for the last grim act of Mr. Lawrence's one play, "The Widowing of Mrs. Holroyd."

HENRY B. FULLER.

A MODERN MIND.

SOCIAL RULE. By Elsie Clews Parsons. (G. P. Putnam's Sons; \$1.)

Elsie Clews Parsons is one of the few Nietzscheans we have among us. She sees that the business of understanding life is very largely a matter of sensing the manifold ways in which people get their desire for power satisfied. Nietzsche is so little understood in this country that it is good for us to have this demonstration that one can interpret life in terms of the will-to-power and still be, like Mrs. Parsons, a non-resistant pacifist. She makes it very clear that the power dogma is only a realistic diagnosis of life. Your ideal values are left unassailed. Nietzsche merely says that what we all seek is not so much happiness as the sense of control. This is the non-moral, raw material of living. The values depend on how this sense is obtained, whether through the destructive or the creative impulses, whether through life-denying or life-asserting interests. Mrs. Parsons has made herself one of the few radical writers who see that central conflict between the interests of personality, which make for life, and the interests of status, which inhibit and cramp and crush the personal life. What makes her books so fascinating is just this vision she has of the social and personal drama of the ages. There is none more compelling. As far as she is prophet, she is clear-voiced for the assertion of the personal values against caste and class and social gradations. As far as she is ethnologist, she is a patient analyzer of the curious satisfactions upon which people build their codes and forms. Men and women are men and women to her whether they are the guests at her most recent dinner-party or her primitive friends among the Zuni Indians. Life drives always toward control.

In her latest book Mrs. Parsons asks why some of the most familiar social categories are so "compulsive to the conservative-minded, why they are given such unflinching loyalty, why such unquestioning devotion. To offset the miseries they allow of or further, the tragedies they prepare, what satisfaction do they offer?" And her answer is that we classify people because it gives us power over them. Status is simply a group solidifying of this passion for control. Classification is the weapon with which one group dominates another. Seniors control juniors; men, women; masters, servants; the healthy and good, the delinquent and defective; men, the lower animals; the living, the dead. We even have the virtue of self-control to dominate ourselves. Social rule would be obviously impossible if our reactions to each other were

entirely personal. Where would be the "supremacy of the white race" if each one of us accepted the negro individually on his own merits? The fierce lust of group-power would be impossible. Status provides a beautiful economy of personal energy. If we label people in some category irrelevant to personality, then we are saved the trouble of making any personal response or personal adjustment to them. Otherwise each case of personal domination would have to be settled on an individual plane. You would have to control the other person as another person, and not as the symbol of a class. Social classification simplifies your task immensely. Your victim gets born into a social category, or at least grows up in one. His label is all prepared for him by society. Moreover, he assents to his own subjugation. A social category makes everybody take for granted this relation of power. The dominator not only has the whole backing of his own class, but he gets the tacit support of the dominated class too. Status thus is a kind of insurance for the will-to-power. The satisfactions of power that social rule gives are thus magnified and reinforced in being shared by your class. They are far greater than any derived from merely personal control.

The detailed analysis of this fascinating doctrine Mrs. Parsons presents with her usual conciseness and suggestiveness. In an American intellectual world still too much divided between hopelessly unporous science and popular sentimentality, her mind is a fortunate anomaly. Whatever she touches with her science, she makes significant. The professional ethnologists are continually annoyed by these books of hers because she uses their data to illustrate truths of personal and class psychology. The sacred canon of pure, that is, useless science, has been outraged. The professional psychologists spurn her because she brings disconcerting ethnological specimens into what should be a disembodied discussion of generalized behavior. And the public is a little startled by the cool demolition she makes of respected social customs. If the workings of her hostess's will-to-power over servants remind Mrs. Parsons of some folkway in a primitive African tribe, some bubble of our social self-esteem is pricked and we can take less seriously the forms and obligations with which we are surrounded. Mrs. Parsons uses her science in the highly important service of pricking these bubbles of social superstition. These religious, social, or sex taboos which only hamper life, however solidly based on reason they may appear, collapse when they are shown to be one with the irrational attitudes of primitive peoples. Mrs. Parsons's

mind goes about the world applying the solvent of her ethnological irony to the cruelties and intolerances and impoverishments of conventional people. Such a mind disconcerts and alarms not only the conventional but the scientific, who express their will-to-power by trying to lock science up, away from implications or suggestiveness for the business of living. But such a mind is, all the same, a public blessing.

The world would be a happier place if Mrs. Parsons's attitude were more common. The objective, impersonal attitude of science is still so new to our thinking that we are laughably awkward in our wielding of intellectual tools. The superstition lingers that there is something dead and cold about a scientific attitude. Mrs. Parsons is one of that rare company who makes just the balance between the personal and the impersonal which we must get if modern knowledge is ever to fertilize life. But her objectivity never makes her personal discussion priggish, nor does the personal break down her firm lines of analysis. She has the detachment of science without the aloofness of the impersonal. You feel in her an irony that is genuine sympathy, and an intellectual comprehension which is none the less keen for caring so warmly for personal values. For her, people do not cease to be personalities by being types. And human incidents are just as richly flavored as if they were not also data for science. This charming adjustment between the scientific and the personal is what the thought of to-day waits for. "Social Rule" should be read, not only as a brilliant "study of the Will-to-Power," but as the product of a mind that is accurately modern in the intellectual values that we most acutely need.

RANDOLPH BOURNE.

POLAND UNDER THE HEEL.

WHEN THE PRUSSAINS CAME TO POLAND. By Laura de Gozdawa Turczynowicz. (G. P. Putnam's Sons; \$1.25.)

Madame Laura de Gozdawa Turczynowicz, in spite of her formidable name, is an American woman. As Miss Blackwell of New York she went to Europe to study and sing, and after three years married a Polish aristocrat, who was for a time professor in the University of Cracow. The family estates were in Russian Poland, and Turczynowicz was connected in more recent years with the Department of Agriculture and the problems of agricultural education in that backward country. His wife entered into his labors with zeal; and as they went from place to place, organizing and

teaching the peasants, it seemed to them that Poland was entering upon a new stage of evolution, looking toward better times than had ever been known.

In the midst of all this came war. At first mere confusion and uproar; then the unification of popular feeling, Russians and Poles dropping their quarrels to unite against the common enemy. There was, it appears, no wish for war; certainly no ferment of public opinion demanding it. The first reaction was that of naïve distress; the author's servants, on hearing the news, "as one, like a chorus, threw their aprons over their heads and began to howl, just as a dog keens and whimpers in the night when he is frightened." So with others, the manifestations varying with temperament, until people began to get used to the excitement, and to identify themselves with national ideals of victory and expansion. This was merely a matter of a few days, and less than a week after the terrible news had come a vague rumor that it was all a mistake produced a distinct feeling of disappointment. If any had their doubts as to the outcome, there was no time or chance to discuss them; there was so much to do, and working for the great cause was so exhilarating. The Red Cross organization at Suwalki was under the presidency of the author's husband, and she herself was a Red Cross nurse. The general moral elevation of the country seemed to find expression in the order from the Czar that all alcoholic liquors, with certain exceptions, should be destroyed. The spirits were seized by the police, and poured upon the ground, amid bestial scenes of peasants drunk on the last available drops, even lapping the liquor with their tongues as it flowed over the earth. "I thought then what a wonderful thing the Czar had done for humanity. How brave it was deliberately to destroy a tremendous source of income in order to help his people!"

Then the wounded came. The hospital, at a pinch, could take about two hundred and fifty. There had been no preparation, and everything had to be done. Cossacks arrived from the east, and innocently asked, as they came into Suwalki, if that was Berlin! Exaggerated stories of victory were current; the Russians had poured into East Prussia, by the road that passed close to the author's house. Then the noise of battle was heard, and orders came to evacuate the town. Three chapters describe the incidents of the flight, but after various adventures Mme. Turczynowicz and her three children were able to return to Suwalki, the Germans having been driven out. Her husband became inspector of the Sanitary

Engineers at Lemberg in Galicia, which was then in the hands of the Russians.

Omitting details, it is now sufficient to state that the Germans returned to Suwalki, and the author, her husband far away, was left in the old house with her three children. She could not leave, one of her little boys being desperately ill with typhus fever. For seven months they had to remain, the children sickening one after the other, their lives at times despaired of. Finally, after sending in numerous petitions, they were granted permission to leave for America by way of Holland, and they sailed from Rotterdam in September, 1915.

The story of the long months of German occupation is told with extraordinary, with terrible vividness. Ability to write well is combined with an intimate knowledge of the country and the people, and strong sympathy for all who suffer. In comparison, numerous narratives of war experiences now before us seem superficial and inadequate. It would be difficult to imagine a more complete and convincing exhibition of the seamy side of war. German "frightfulness" is shown in its least restrained form, yet in the midst of horrors individual Germans did their best to be relatively or entirely decent.

The church was the only thing left to the people—they knelt round about the building in the dust of the street before it—a heart-breaking sight—those poor creatures—never talking much, now grown quite inarticulate. The crucified people! Even the children were still and quiet, and weak. I often wondered what they prayed for,—what the idea back of the telling of their beads was,—and I came to the conclusion they were without thought,—just dumb and numbed with suffering, waiting for death to release them. That same mental attitude was in the air: every one felt so. Grey despair walked and sat with us; we had to fight not to be overpowered. How many there were who tired of the struggle, laying violent hands on their own lives; daily we heard of someone who had gone in this way.

In the face of such a narrative, which not only interprets the general situation but gives innumerable details, it is difficult to preserve one's mental balance. How the author lived through the events described, and yet kept her sanity and resourcefulness, we find it difficult to understand. She not only managed to save herself and her children, but was the good angel of the town, incessantly helping those who could not help themselves. What may have happened since she left, we can only imagine.

If we try to set aside our emotions, and interpret the story of Suwalki from the point of view of psychology and sociology, it is necessary to recognize certain facts. It is undoubtedly true that in times of war excep-

tional individuals with criminal tendencies are likely to become prominent. Thus we are told that "the Russian hospital was given a new surgeon-in-chief. He, the incarnation of *Schrecklichkeit*, too hard and cruel to be longer tolerated in the German hospital, was given charge over the Russians. When I learned this, there were a number of officers sitting about my table drinking coffee. They told it as a good joke that this brutal man had been appointed, laughing uproariously that his first demand had been for a larger *Leichen Halle* (morgue)." This dominance by some of the worst elements, unrestrained, sufficiently explains many of the apparently unnecessary horrors of war. No one doubts the presence in our own population here in America of individuals who would make hell on earth could they have their way,—of those, indeed, whose efforts in this direction are much more successful than we like to remember. Secondly, the well-known German war-policy—or for that matter, peace-policy—of subordinating the individual to national ends gives a certain justification to acts which regarded singly appear to be those of mere brutes or lunatics. As the author shows in many passages, the German soldiers themselves were not spared except so far as it was to the German interest to spare them. The individual, *unless an officer*, was absolutely of no account. That the officers, especially the higher officers, were able to escape from the clutches of the machine to some extent, and preserve personal privileges which had no particular relation to their efficiency, shows merely that individualistic instincts could not be entirely downed. The rank and file, after victories, were allowed—even encouraged—to display their personality in debauch, as a sort of safety valve. In addition to all this, it must be added that Suwalki is near the border of East Prussia, which had been raided by the Russians at the beginning of the war. It was the first place on which vengeance could be taken, and we are told that the excuse for everything always was "Remember East Prussia."

It is very doubtful whether all these evils may be ascribed to the inborn pugnacity of man, or to the barbaric nature of the Germans in particular. Max Eastman says that in the long struggle for existence, "the patriotic and pugnacious tribes survived—we are those tribes." Yet after all, it was the Pueblos who survived, rather than the Apaches, the industrial and agricultural folk, rather than the professional fighters. The former could exist without the latter, but a world of rob-

bers means the extinction of the species. It is a fact that mankind is extremely open to suggestion, is highly educable, is amazingly responsive to environmental conditions. In this lies at once the hope and menace of the future. There is apparently no reason in their general hereditary make-up to explain the conduct of the Germans at Suwalki, or that of any other groups or individuals who have behaved disgracefully during the war. Aside from certain abnormal persons with debased inheritance, such as are found anywhere, those Germans were and are capable of all the decencies of life, and of many admirable virtues. The problem is to restore their humanity by restoring normal human conditions.

Something more is involved than a mere matter of sentiment, and the Germans are not the only ones who need assistance. Our hard but pressing problem is to determine for ourselves no less than for others what are the optimum conditions for human existence, and in what ways our activities may be guided into beneficent channels. By doing this at home we may do more to prevent the recurrence of Poland's miseries, in the long run, than by going half-way along the militaristic road.

T. D. A. COCKERELL.

A NEW STUDY OF WORDSWORTH.

WILLIAM WORDSWORTH: His Life, Works, and Influence. By George McLean Harper. (Charles Scribner's Sons; \$6.50.)

It is an earnest of the permanent fame of Wordsworth that interest in his life, works, and value to humankind has grown steadily. In the past few decades he has been made the subject of notable activities in scholarship. These activities and achievements have not fallen to the lot of any single nation; they have been divided among men of various nationalities, particularly the English, the French, and the American. England has been most conspicuously represented by Knight and Hutchinson; France has yielded us the admirable volume of Legouis; and America has produced the concordance and the investigation of Wordsworth's reading by Professor Lane Cooper. Now two volumes from the pen of Professor Harper are added to the American contribution.

It may be said at once that the study before us is sound and comprehensive. In considerable degree it is the supplement and corrective of everything which precedes it. Not even the judgment of Hutchinson, "the

most acute and accurate of Wordsworth scholars," or the insight of Legouis has been infallible. To be sure, the present volumes themselves do not set all perplexities at rest. Professor Harper has had the assistance, not merely of the printed material, but also of personal communication with men so well informed as Professor Legouis, Mr. Gordon Wordsworth, and Mr. E. H. Coleridge; he has had access to stores of letters and documents not as yet made public; he has conducted researches either in person or, more rarely, by deputy in various communities or through forgotten local records in England, France, and Germany; and he has devoted ten years to his task; yet we should not be so bold as to say that his word is final. Wordsworth, like Shakespeare, is so great and so baffling that no writer or set of writers can exhaust him. For all that, the present achievement is as thorough and satisfying as we may expect for many years to come. With unhurried care it sets before us the life, works, and influence of the poet. It traces the details of his conduct, his personal relationships, the growth and changes of his thought and spirit, his contact with his times, his aloofness from his times. All in all, it gives us the best understanding of Wordsworth the man, and in some ways likewise of Wordsworth the poet, to be obtained from any single study.

A few things stand out as preëminent amid the world of ideas and impressions which the book conveys. One is that Wordsworth was, to an extent even greater than has been perceived, of a temperament passionate and susceptible rather than coldly tranquil and austere. Another is that he possessed an inner deference—to criticism on one hand and to social amenities on the other—which made the attacks of Jeffrey and the connection with Sir George Beaumont more harmful than has been supposed. Another—less contradictory than it seems—is that he was too tough and masculine to be crushed by the failure of the French Revolution, and that he did not relinquish hope for France until 1802 or 1803. Another is that, despite his egoism and the adulation he received from his little circle, despite too his astonishing indifference to contemporary literature, he was not narrow but many-sided, and was less remote from public life than any other English poet except Milton has been. The last is that his life fell into incongruous halves,—the first guided by hope, the second driven by fear. Because our opinion of Wordsworth is so likely to be derived from the latter period, a period of more or less apostasy, political, intellectual, moral, and poetical, Professor Harper places

emphasis on the earlier. It is here that he has discovered most facts, here that he has revealed most shaping relationships—some of which Wordsworth did not afterward acknowledge. The study of the obscure years which followed the poet's return from France is especially illuminating.

The faults of the earlier period are no more concealed than those of the later. We are shown the self-will of the poet, and his almost reckless improvidence. The birth of an illegitimate daughter in France is frankly admitted. That his family practically disowned him is made evident. Personal considerations as well as disinterested motives are pointed out as determining his course. But if the poet is shorn of his excess of virtues, and invested with some thoroughly human frailties, he remains, when all is said, an inspiring figure, an essentially noble and heroic spirit.

The contemporaries of Wordsworth are presented with fairness and sanity. Most interesting, of course, are Dorothy Wordsworth and Coleridge. Dorothy was at first inclined to be sentimental, and her loving and minute observation of nature was rather a gift from her brother than an inherent quality. Two things, however, make it impossible to ignore her—herself and her influence. Alert, responsive, possessed of a keen sense for essentials, endowed with attributes which her brother lacked, and loving Coleridge with a love which was to prove as tragic as it was innocent, she asked but little and gave everything. "She is to me," says Professor Harper, "the most delightful, the most fascinating woman who has enriched literary history. Poetry owes more to her than it owes to any other person who was not actually a great poet." Coleridge, with his instability, his procrastination, his addiction to opium, and his ailments and complaints about his ailments, was a trial to his two friends which they bore with exemplary patience. But beside his self-effacement, Wordsworth shows poorly. Wordsworth, generous as he was in some ways, failed to give the full credit that was Coleridge's due. He perceived, to be sure, that again and again his own best work came from his contact with that fecundating spirit, and he would have gone anywhere to be near Coleridge. But he commented ungraciously upon the "Ancient Mariner," he was slow to forgive after a breach in the friendship had been made, and he failed to appreciate how his acceptance by the public was facilitated by Coleridge's criticism. As for the personality of Coleridge, faulty as it was, Professor Harper cannot resist it. Who can? "Coleridge's

magnetism," he says, "extends even to those who endeavour to fasten their attention upon Wordsworth. Whenever the two are together, it is Coleridge who catches the eye and enthalls the ear."

In the study, of course, are individual conclusions with which individuals will quarrel. The reviewer objects to a conception of romanticism—of romanticism, at least, in English poetry—which excludes Wordsworth. The conception is not a new one, and it can be presented plausibly enough; yet it savors of "Hamlet" with Hamlet left out. Again, the perfection of artistic mastery attributed to Wordsworth in the introductory chapter will very likely be challenged. While admitting that the range and genuineness of the poet's taste and technique have been too seldom recognized, may we not say that on occasion both taste and technique were sadly at fault? These weaknesses in Professor Harper's work do not affect it so much as the bald statement of them would imply. In general there is singular freedom both from critical shibboleths and the mere desire to magnify Wordsworth. The poet is shown, as he should be, against the background of a tremendous epoch which it was largely his function to interpret.

GARLAND GREEVER.

THE BAYS OF WAR.

POEMS. By Alan Seeger. (Charles Scribner's Sons; \$1.25.)

We are invited very often in these days of war to admire the work of a writer because he has chanced to meet death in battle or has laid down his life some other way in the service of his country. It is a little like being commanded to rank the pictures of some deaf and dumb artist as masterpieces because he is deaf and dumb. That fact may well add to the curious interest of the work; it may quite legitimately serve as an excuse for a philanthropist's purchasing the pictures in question; but it could never justify his presenting them to an art museum.

When an author suddenly grows into a romantic figure, the publisher's temptation to capitalize the fact is almost irresistible—and he cannot be expected even to try to resist it so long as the public continues content with such a standard for judging the value of literary work.

Sometimes the result is unusually unfortunate. The collected verse of Alan Seeger is a case in point. Seeger was a young American who had only just passed his twenty-eighth birthday when his division of

the Foreign Legion was wiped out in a desperate charge on the German trenches at Belloy-en-Santerre. Such a death undeniably lends point and feeling to the following lines, which were written only a short while before:

But I've a rendezvous with Death
At midnight in some flaming town,
When Spring trips north again this year,
And I to my pledged word am true,
I shall not fail that rendezvous.

But the poem of which these are the closing lines (it rapidly is becoming well-known) would have a thrill in any case; and the habit of maudlinizing all criticism connected with the war makes it preferable to risk a lessening of this particular poem's sentimental interest for the sake of gaining a more discerning public judgment on contemporary verse in general.

As a matter of fact, a large part of the poems in this volume can reasonably well stand on their strictly literary merits. Some of the best of them have no connection with the war, no foreboding of tragic death, and the pointedly funereal black cover chosen by the publishers does not seem at all in keeping with Alan Seeger's usual spirit.

We like to think that if Rupert Brooke had lived he would have eliminated from his final volume some of the unnecessary gaucheries of expression, as well as some of the unworthy compositions which were rushed into print under the impulse of the sudden fame brought about by his death. The same thought occurs in the case of Alan Seeger. For example, there really doesn't seem any reason, either at the dictates of poetic diction or in the search for vigor of expression, for addressing America, in his last ode: "You have the guts and the grit I know." He might have realized the fact had he lived to revise his work.

It seems to have been Seeger's habit to view events taking place about him almost entirely subjectively. The moods of world capitals, the glories of nature, the ebb and flow of war across the greatest battle-fields of France — these he was interested in mainly as they happened to chime in or conflict with his own emotions. Toward the end of the book his use of the first person comes to seem almost too persistent. The sonnet addressed to Sidney is typical. It is, in part:

I give myself some credit for the way
I have kept clean of what enslaves and lowers,
Shunned the ideals of the present day
And studied those that were esteemed in yours;
For, turning from the mob that buys Success
By sacrificing all Life's better part,
Down the free roads of human happiness
I frolicked, poor of purse but light of heart,
And lived in strict devotion all along
To my three idols — Love and Arms and Song.

Not any supposed unfairness to other poets whose ways have not been the ways of war provokes this criticism of our habit of hero-worship — for the unfairness, if there be any, is all in the other direction, toward those thousands of other soldiers who have died for their country in foreign lands, with just as great good will and cheerfulness, unnamed and unnoticed. Measured by that scale those all are as great spirits as Brooke or Seeger. These are more; they are poets.

HAMILTON FISH ARMSTRONG.

AN AMERICAN OBLOMOV.

THE UNWELCOME MAN. By Waldo Frank.
(Little, Brown and Co.; \$1.50.)

Sixty years ago Goncharov created in the hero of a famous novel one of those archetypal characters that add so to the weight of Russian literature. What is the theme of "Oblomov"? The incapacity of a quite healthy, whole-hearted, good-natured young man to make connections with the world about him. Endowed with a normal variety of gifts, Oblomov finds himself thrown into a society whose immemorial inertia has prevented it from developing a rich fabric of objective life. He himself, as a natural, average man, might easily have made a career for himself in a more complex society. As it is, precisely because he is only a natural, average man, he cannot create the conditions that are necessarily antecedent to such a career. And so he personally falls a victim to that very inertia which has made Russian society incapable of employing so many of its talents and the virus of which he has himself inherited.

Mr. Frank's Quincy Burt is a sort of American Oblomov, a character which is quite as typical in his own time and place, but of which all the terms are seen, as it were, in reverse. For America is simply Russia turned inside out. Russia is the richest of nations in spiritual energy, we are the poorest; Russia is the poorest of nations in social machinery, we are the richest. The problem of the Quincy Burts, therefore, is not to find an external career or the incentive that makes an external career seem desirable; the real trouble is not that their material instincts are unable to find any scope, but that their spiritual instincts are unable to develop sufficient intensity to give them a survival value even under the best conditions, while the conditions themselves, far from being the best, are almost the worst that the world has known. It is this that is creating a vast army of young men whose minds are filled, if not

with thoughts of war and suicide, at least with a sense of the futility of living. The primitive, material, national job has so largely been done that they are thrown out of the only employment they are bred for into a world that has not been interpreted and made ready for them. These are the "unwelcome men" of whom Mr. Frank has drawn a highly individualized, but still composite, portrait.

Nine readers out of ten who are not "in the know" will probably imagine that Mr. Frank has attempted to draw a mute, inglorious Milton. This conception simply shows how all but incapable we Americans are of apprehending the simplest human values. We demand so little of life that we cannot understand why any ordinary person should even desire to develop and express more than one or two strands of his nature. But Quincy, like his obscure brothers in misfortune, is simply a boy all the sides of whose nature have unfolded themselves tentatively to the sunlight—and the sunlight isn't there! His father, on the upward swing materially, scents an enemy in all these impulses of his son, a superfluous son, anyway, whose untimely arrival has already branded him as an extra, leaden weight in an ascent all too difficult at best. His mother's affection, sapped at the roots, the cynicism, the blindness, the helplessness, and the inner poverty of his brothers and sisters are so many ever-present negations of the significance of life, a significance which he alone is totally unable to grasp if only because he is the offshoot of a stock that has immemorially denied it.

The vitality of Mr. Frank's conception is shown by the fact that it provides a concrete touchstone for most of the problems of our contemporary civilization. All the movements that are working themselves out in the thin, pragmatic way characteristic of the American mind at present refer back to just these "unwelcome men" in whom almost alone lies the promise of a richer and more rounded society in the future. Birth control, the free school, the socialization of industry,—what is the object of all these causes except to stimulate and fertilize the long-forgotten, ignored, neglected impulses which give life its meaning and which have been bled and trampled upon by the steam-roller of industrialism? It is just as John Stuart Mill predicted half a century ago: industrialism has carried out its threat; it has led to an appalling deficiency of human preferences. But half the ineffectualness of our reformers springs from the fact that they have never visualized in the concrete the human demands they are striving to fulfil. It is this that largely constitutes the social value of fiction. Russia, without

her novelists, might have become conscious of the vacuity of her life; but it was the novelists nevertheless that made her actively conscious of it, conscious enough to seek values and create them. "The Unwelcome Man" belongs to the small group of American novels that promise to play the same part in our life.

Is it a successful work of art? Rather an extremely interesting than a successful one. The human material is perhaps not sufficiently thrown into relief; there is not enough of an air chamber, as it were, between the animate foreground and the inanimate background. The author is so much interested in life that his own mind becomes at moments a part of its flow; we are brought so close to Quincy Burt that we can't see him. But of how many first novels are we able to say that they are too full of curiosity to yield up any one secret completely?

VAN WYCK BROOKS.

A NEW FRENCH BOOK.

L'ILLUSION HEROIQUE DE TITO BASSI. By Henri de Régner. (Mercure de France; 3 fr. 50.)

In the preface to his latest novel, "L'Illusion Héroïque de Tito Bassi," M. Henri de Régner makes a kind of apology for publishing an unwarlike book during the war and is careful to explain that it was written in the spring of 1914. One wonders why it should be necessary for so distinguished a member of so cultivated a race to make such an apology. Had our ancestors refrained from creating works of beauty while their nations were at war, we should now have no art at all.

It is the "business" of an artist to defend his national culture—if indeed "culture" be national and not cosmopolitan—by creating new art, as well as by fighting for it or laboring for it. The English poet, Frederic Manning, is publishing a book of singularly beautiful poems, written for the most part on the battlefields of France. There are many other artists of the belligerent countries who have "carried on" in equally desperate circumstances, and, since this is so, what reason is there for denying the use of a fine talent even to a mere civilian, simply because we are all at one another's throats? French culture is not now in danger from Prussian arms but rather from an over-patriotic zeal, a kind of bellicose puritanism which forbids us to whistle as we work! If M. de Régner had written his book during instead of before the war, one would have felt it to be a real vindication of the deathless spirit of French cul-

ture. Perhaps, though, it is only the young who can still dream of beauty under the guns.

"*L'Illusion Héroïque de Tito Bassi*" is one of those purely imaginative tales M. de Régner loves to tell himself—and us—of eighteenth century Italy. "*La Double Maîtresse*" is his supreme achievement—Tito Bassi is a kind of elegant pendant, an afterthought, a midsummer night's dream in Vicenza, city of palaces and dark streets and firefly haunted walks!

You will find people who cannot enjoy such work, who say: "Yes, I see it is beautiful, exquisitely written, clearly rendered—but what is its significance?" One can only shrug and reply: "The same significance as a flower, a silk gown, a Chinese painting, anything that is 'merely' beautiful."

Yet there is another significance, a kind of moral in these tales of M. de Régner, something which relates them to the imaginative drama of Mr. Yeats. I mean that they express the impotence of the human soul to reach its desire, the thwarting of a fine, impossible ideal by the rigid bar of destiny. The lovers of Mr. Yeats's dramas are unhappy—when lovers should be happy; his dreamers achieve nothing; his warriors fail. And the same feeling of the impotence of those who strive toward any noble end, which Mr. Yeats expresses in his tragic, serious verse, is also expressed by M. de Régner in his serene, ironic prose.

For Tito Bassi is a poor Italian who dreamed of performing heroic deeds, who dreamed also that he was a tragic actor, but who was in reality only a moderately good comedian. And the tragedy of his life is that no one will see him as anything but a comedian; no one, not even his wife, can understand his aspirations and bitter sufferings. He is always trying to live in the grand style and is always being brought down to the homely. His last and most desperate deception is ironically cruel; he has been condemned to death for having, as he thought, murdered his wife. He goes to the scaffold gladly, triumphantly, a tragic figure at last—and finds the cloaked hangman is his wife, while all Vicenza roars with laughter at its comedian!

Life is not so unlike that, nor art either. We are all Michelangelos until we begin to do drawings for the magazines; all Shelleys until we find out the difficulty of writing even the humblest prose article. Perhaps its vanity is the tragedy of mankind—mankind which not so very long ago claimed to be a "microcosm" and now presumes to judge the weight of the planets! We are all first cousins to Tito Bassi.

Ignorant people ask: "What is the use of art?" And like Pilate do not wait for an answer. Perhaps there is none to give; as well ask: "What is the use of life?" since art is simply a means of multiplying our personality, refining upon our instincts and passions, deepening experience, of giving life a simulacrum of immortality, of discovering the universe.

This may sound very pompous, yet in certain situations one feels the necessity of defining one's "of course's." Tito Bassi is nothing to me, nothing to you; yet M. de Régner's art forces us to live the life, experience the passions and torments of this human soul he has imagined. Henceforth the life of Tito Bassi is part of our own.

This desire to multiply one's personality is in all people, in a Michelangelo studying Dante just as in some "mechanic knave" gaping over the commonplace murders and rapes of the Sunday newspaper. Journalism gives us a coarse, trivial, vulgar multiplication of personality; it is the business of art to achieve this result ironically, if you will, but beautifully, nobly, with refinement.

Perhaps that is what Aristotle meant when he said that tragedy was a purging of the soul by means of terror and pity.

RICHARD ALDINGTON.

NOTES ON NEW FICTION.

The reviewer opens "*Lydia of the Pines*" with fear and trembling. He foresees visions of his choice of assorted nightmares: earnestly merry heroines, breaking a leg and sweetly thankful it wasn't two; men who build bungalows for birds and unite callow lovers; self-supporting child-naturalists; haroldbellrighteous cowboys. He is paid his penny and prepares to take his choice. But he reads a strong, unsparing portrayal of three or four welcome human characters, several incidents entirely germane and not too thrilling, and a plot that is not marred, strangely, by a bit of pro-Indian propaganda about which Mrs. Willies seems to have been admirably in earnest. Lydia herself is a pretty fine piece of work: her love for, and loyalty to, John Levine, despite their difference of ideals and his proved dishonesty, makes her very real indeed, and very likable. She marries the right man in an ending that, naturally, is happy. But it is an irreproachably inevitable ending. And—what better "blurb" could a publisher himself write?—it is not a "glad" book! (Stokes; \$1.40.)

Ingredients of "*The Middle Pasture*," by Mathilde Bilbro (Small Maynard; \$1.25): Two brothers estranged by a dispute over the ownership of the "middle pasture"; Katherine, the daughter of one, engaged to the wrong man; Dr. Phil, the right man; Dr. Willingham, married

to the wrong woman; Miss Harriet, the right woman; Old Man Bennet, the villain; one lost will; one unknown cave in the middle pasture, full of riches; one ha'nt; mystery and melodrama; and last but not least, two children, fairy god-mothers who touch the springs that set everything right. The author mixes all these together most skilfully and makes a concoction as agreeable as Aunt Sally's strawberry nectar, and as strawberry nectar it should be treated: not as the wherewithal for a full literary meal, but as a cool, sparkling drink, taken of an afternoon when one is dusty and tired. Indeed, the author makes no claim to creating literature, but she makes us wish that there were such a Utopia as she makes Alabama out to be, where all the wrongs come right in a middle pasture, in which we would like to play ourselves—a delectable land, cut off from the world by high green hedges, a land full of wild blackberries and plums, with a real cave to discover and a running stream to wade in.

A foundation of Mr. Leonard Merriek and gingerbread finishings after the order of any magazine story of the theatre, compose the edifice of "The Gay Life" by Kebble Howard (John Lane; \$1.30). Jilly Nipechin's career, through the London 'alls and up, is amusingly enough described, but her story lacks the profundity and the artistry of those novels upon which it is so evidently modelled, and it lacks as well the snap and go of its popular American counterparts. The thorough knowledge of the stage and of all things stagey which the author obviously possesses apparently does not include the capacity for understanding the forces that underlie the struggles and the successes of its workers. "The Gay Life" is superficial, occasionally clever, and of fleeting value.

Pyramus and Thisbe in the terms of Chicago's North Side and the twentieth century, with the regrettable omission of the lion, is the theme of Mr. Emerson Hough's new novel, "The Man Next Door" (Appleton; \$1.50). Whether or not it sustains the reputation of the author of "The Mississippi Bubble" and "The Magnificent Adventure," we are unable to say; we can assert most emphatically, however, that the only thing that makes their successor readable is the appealing jargon of Curly, the ex-foreman of Circle Arrow Ranch. Curly tells the story of Old Man Wright's removal to Chicago, of the breaking-in of the fair Bonnie Bell Wright to millionaire row, of the building of the wall, and of the man on the other side thereof. Untrue, insignificant, and generally uninteresting are the terms we must reluctantly attach to Mr. Hough's latest excursion in the realms of fiction.

Belle K. Maniates, the author of "Amarilly of Clothesline Alley," has an amusing way of writing about children. Her latest story, "Our Next-Door Neighbors" (Little, Brown; \$1.35), describes the dilemma of a childless couple who are forcibly adopted—the passive tense alone reveals the situation—by the obstreperous offspring of the scientific Polydores, their casual, next-door neighbors. To the number of five—boys at that—they invade the peaceful, methodical household of

Lucien and Silvia, drive them to the country, drive them back to town again, and all but drive them to the madhouse. A ghost story, a love story, and the story of an eccentric and moneyed uncle are all worked into the texture of the lightly woven material, which forms altogether an amusing fabrication.

BRIEFS ON NEW BOOKS.

A WOMAN AND THE WAR. By the Countess of Warwick. Doran; \$2.

A result, it would seem, of the peculiarly diabolical methods and the previously unheard-of horrors of the present European war is a large crop of new literature which deals with the subject of ending all war forever. Various are the means therein suggested to secure and maintain peace: the pacifist may put his emphasis upon an immediate cessation of hostilities; or he may consider such a step under present conditions merely a palliative measure ineffective in, or even detrimental to, the establishment of proper permanent relationships between countries. It is for a lasting adjustment rather than for an immediate creation of a world peace that the Countess of Warwick pleads in her recent book. She says, "Personally I have no use for peace until we have won our victory or suffered our defeat. I believe that we shall win and that our first duties as victors will be to take whatever steps are needed to give peace permanence." As a requisite to permanent peace, she intimates, there is a certain fundamental condition which involves the position of woman. And we find here (as in other writings of feminine pacifists) the smug assumption that woman, being somewhat more intimately concerned in the production of the race than man, is consequently more zealous for its conservation. Thus had the European governments in July, 1914 been made up of women, war would have been averted; were woman economically and politically independent, her vision as "the savior of the race" might be fulfilled. The Countess of Warwick is primarily a feminist and sees that the worst features of the war as waged by Germany are due to the fact that the German women, more than the women of any other great power, are kept in the background. Having shifted, in part at least, the responsibility for the war from the shoulders of her sex, she discourses upon the many practical ways in which that sex may now, in times of war, be useful to her country, and considers how the cause of feminism, as well as that of democracy (inclined a little toward socialism), may grow strong through the present ordeal. She is flattering, almost embarrassingly flattering, to the United States when she looks toward us standing aloof in our neutrality and breadth of vision, ready to lead the world nations in their fight against internal "diseases, privileges and ineffectiveness." These internal faults, especially in her own country, she is not slow to criticize, and besides the generalities on education and an honest interchange of opinion, she has many concrete constructive suggestions to make for the social betterment of England. The Countess of Warwick has

had unusual opportunities of knowing the great Englishmen of her time, and of these she writes with intimacy and charm. Her tribute to Lord Haldane, Lord French, and the glamorous personality of the late King Edward stand out in high relief in a book where so much adverse criticism of government and conditions has been her self-imposed task.

OGURI HANGWAN ICHIDAIKI. By James S. de Benneville. Philadelphia: Peter Reilly; \$2.75.

Western readers will find in this long episodic narration of "the lives, the adventures, and the misadventures of the Councillor Oguri" an example of a form of literature that has been for centuries the most popular one among the masses of the Japanese people. The present translation is a compilation of a number of *kodan*, or romantic chronicle-histories, which, at first recited by professional story-tellers to avid audiences, were later set down in book form, and often illustrated with the most blood-curdling designs by the woodcut artists of Hokusai's age. The preface tells us that the various narratives here joined have been considerably condensed in the process of redaction; but the narrative still remains better suited to the leisure of our forefathers, who loved Mallory's interminable chronicle, than to the impatience of our own hurried day. To the student of Japanese customs and methods of thought, it will prove of real interest. It is a story of blood, battle, and wandering adventure, in which robbers, warriors, supernatural beings, and beggars combine into a kaleidoscopic whirl of formless narrative of Ashikaga times. It pictures curiously that fundamental savagery, that profound blood-lust, which has been from the dawn of history so inexplicable a background to the delicate and urbane arts of Japan.

ONE HUNDRED BEST BOOKS. By John Cowper Powys. Shaw; 75 cts.

"The essential thing," says Mr. Powys, "is that . . . we should be thrillingly and passionately amused; innocently, if so it can be arranged . . . and harmlessly, too, let us hope, God help us, but at any rate, amused." Well, we are, when we read "One Hundred Best Books": not always thrillingly and passionately, perhaps, but at any rate, amused. The really funny thing, of course, is that Mr. Powys himself has sunk to the very centre of gravity, thereby committing what he calls "the only unpardonable sin." But he should not be so severe; his fall from grace is entirely pardonable: it furnishes innocent and harmless amusement almost consistently from beginning to end of his book. Indeed, we rather resent two or three genuinely wise and eloquent pages in the preface, such fine notes as those on James, Hardy, and Conrad, and other, not infrequent, flashes of insight; for at these points sheer admiration unluckily compels the smile to vanish. Mr. Powys's general scheme is simple: he lists his favorites, more or less as they come into his head, assigning to each book or author a paragraph or two of "adventurous criticism." His tastes are

frankly modern, although he bows here and there to a great name as he hurries down the centuries to the very modern and somewhat "massive" novel which is his peculiar delight. The collocation of names is often more than innocently funny: Catullus and Dante, Strindberg and Emerson, Pater and Shaw, are mystically yoked together. Mr. Masters and Chaucer will be thrillingly amused to learn that "there is something Chaucerian" in the "Spoon River Anthology," though Chaucer will feel hurt that he himself is omitted from the Pantheon. The first niches in the gallery are filled by King David, Odysseus, and the Bæchæ; the last but one, by Vincent O'Sullivan, Oliver Onions, and Arnold Bennett. Apparently Mr. Powys is not very much amused by poetry: he lists only eleven numbers, none after Goethe except Quiller-Couch's "Oxford Anthology," wherewith the book is brought to a sporting finish. As may be suspected, the author has "purely psychological reasons" for believing in the value of his list: it is a confession, so he hints, of "shameless subjectivity." Perhaps the best way to indicate the type of subject thus revealed is to study his use of the adjective—his particular part of speech. Beyond doubt, "shameless" carries off the palm for frequency, with "demonic," "massive," "savage," "ironical," and "diabolical" running close seconds. Let us now state the nature of the amusement—harmless, let us hope, God help us—which should put this book in the one hundred and first place: it is a revelation, we are led to suppose—a massive, savage, and demonic revelation—of a diabolical soul.

THE PRIMATES OF THE FOUR GEORGES. By Aldred W. Rowden. Dutton; \$4.50.

Hogarth's famous picture of the sleeping congregation is often considered as typifying the religious conditions of his time; and it is unfortunately true that the Anglican church in the eighteenth century was sadly wanting in religious fervor. Frequently this condition is attributed to the control exercised by the king's Whig ministers: the rulers of the church being also important members of the house of lords, the government naturally selected Whigs to fill vacancies on the episcopal bench. As the clergy was Tory almost to a man, it was extremely difficult to find men of the proper type for the higher offices in the church. It may be doubted, however, whether this control really does explain the spiritual torpor of the time; on the Continent there was similar dearth of religious enthusiasm, and the reaction which in England was represented by the Methodist and Evangelical movements had an earlier parallel in German pietism. But it is quite clear that a more spiritual episcopacy could have done much to invigorate the Anglican church; great bishops there were, such as Butler and Berkeley, but these merely serve to emphasize the general mediocrity. The archbishops of Canterbury were scarcely above the common level of the episcopacy. Mr. Rowden, an English lawyer with a strong religious interest, has made the English primacy of the eighteenth century the subject of a sympathetic and fairly ade-

quate study. It begins with the consecration of William Wake in 1716, and closes with the death of Charles Manners Sutton in 1828. Eight men served as archbishops of Canterbury during the Georgian period; but only two, William Wake and Thomas Secker, seem in any way to have measured up to the earlier standards of the primacy. The rest were learned and capable men, good and efficient administrators in a worldly sense, but with no real insight into the religious needs of the church. Mr. Rowden's work is biographical in part, and contains a certain amount of personal history; but his interest lies chiefly in the archiepiscopal office and in the great ecclesiastical problems of the time. He seems to feel that in their attitude toward the earlier dissent and the later Wesleyan movement, the primates were too timid and conservative: a little wisdom on their part might, he believes, have saved the Methodists to the Anglican communion. It is interesting to learn, however, that the personal relations of several of the primates with the great dissenting leaders, such as Watts, Doddridge, and Chandler, were of the most friendly sort. Americans will be interested in the author's account of the plan to introduce the episcopate into the American colonies in the decade just prior to the American Revolution. Mr. Rowden discusses a great variety of other subjects, such as the various controversies between "high" and "broad" churchmen, the disabilities of the dissenters, Catholic emancipation, marriage and divorce, the negotiations looking toward union with the church in France and the Eastern communions. His work has been written with care and judgment, and will prove suggestive and helpful to anyone who wishes to understand the religious history of the eighteenth century.

POVERTY AND SOCIAL PROGRESS. By Maurice Parmelee. Macmillan; \$1.75.

This is an excellent discussion of the causes of poverty and the problem of its prevention. The causes are characterized as follows: physical and mental defectiveness, social inadaptation of normal mental and psychical characteristics, certain characteristics and forms of social organization, and physical environment. The biological factors in social life are first discussed; then follows an account of existing conditions, including the distribution of wealth and income, standards of living, and an estimate of the amount and extent of poverty. As specific causes of poverty are mentioned various economic conditions, chief among which is unemployment. Other causes discussed are overwork, sweating, child labor, and industrial warfare. The relation of growth of population to problems of wealth and poverty, political mal-adjustment, and domestic and matrimonial difficulties are each given serious consideration. Dr. Parmelee does not believe that the causes of poverty are so simple that they can be reduced to some single cause such as that urged by socialists, by single tax advocates, or others. The author begins his treatment of remedial and preventive measures with a discussion of the modern humanitarian movement and the nature of philanthropic work. His incisive criticism of the

methods and ideals of private philanthropy must jolt most severely those smug social workers who condemn all public relief and insist on the peculiar beneficence of a system of private charity which necessarily must gain its support from subsidies by the well-to-do. But any form of philanthropy, whether public or private, has little effect in lessening the amount of poverty. To do this, the causes must be attacked at their roots. After dealing briefly with relief measures for the dependent and defective classes, the author considers a preventive programme. The eugenic programme is first discussed, but not regarded as likely to produce results. Likewise systems of insurance and pensions do not fundamentally affect the prevalence of poverty although they may alleviate it to some extent. Since poverty is the outcome of conditions attending the production and distribution of wealth, the preventive programme must be applied at this point. It is necessary to raise the rate of wages so as to increase the income of the poor. This may be done through legislation, by collective bargaining, limiting the increase of population, and by giving the laborer a share in the ownership of capital. A better distribution of income and of wealth is urged through such measures as profit-sharing and coöperative enterprises, systems of taxation such as land income and inheritance taxes, and other measures that tend to lessen inequalities. It is highly important to increase the productiveness of society, which can be done by making industry more stable, by reducing waste and unnecessary competition, and by increasing the efficiency of workers. The movement toward the public control, especially of certain forms, of industry is approved and hopes are expressed for the eventual success of industrial democracy. Greater political democracy is also necessary; likewise more effective governmental organization. In choosing between humanitarian and democratic ideals the author selects the latter. The book is an able presentation of the subject and is quite fearless in statement. It is suitable for classroom use but serviceable also for that growing group of persons interested in social reform. Its organization is in some parts slightly confusing and is not so clear-cut as is desirable, but its general plan, purpose, and subject-matter are excellent.

FRENCH POLICY AND THE AMERICAN ALLIANCE OF 1778. By Edwin S. Corwin. Princeton University Press; \$2.

Professor Corwin, the present occupant of Woodrow Wilson's old chair at Princeton, is very fond of making intensive studies of narrow historical questions, and then emphasizing, if not advocating, neglected views of those questions. The slightly controversial aspect of his style conduces, it must be confessed, to the interest of the average reader. In the present volume Professor Corwin ably and in convenient compass has marshalled a mass of facts and authorities relating to the motives which prompted the French monarchy to aid the revolutionary movement in America, at first surreptitiously and afterward by open alliance. The popular notion, accepted by Baneroft, that Ameri-

can intervention was primarily caused by the eighteenth-century movement for intellectual freedom, is rejected by Professor Corwin. According to the official statements of the French government, its action was entirely defensive,—the object of this defensive policy being the Caribbean possessions of Louis XVI. This theory, of course, has never been accepted by historians. Was it desire for more territory or for increased commerce that primarily prompted France to intervene for American independence? Professor Corwin thinks not. Quite sagaciously he protests against that prevailing habit of recent historians who "are apt to give too slighting attention to all but bread-and-butter interests as interpretative of the conduct of states." Professor Corwin finds the mainspring of French policy in the abiding conviction of French officialdom that France was traditionally the first of European powers, that by the accident of the Seven Years War England appeared to be a rival in prestige, and that England's embarrassment in America was the lucky occasion for the inevitable re-assertion by France of her historical position. As typical of French thinking the following sentence is quoted from a confidential document of the Foreign Office penned in 1756: "The diplomatic object of this crown has been and will always be to enjoy in Europe that rôle of leadership which accords with its antiquity, its worth, and its greatness; to abase every power which shall attempt to become superior to it, whether by endeavoring to usurp its possessions, or by arrogating to itself an unwarranted preëminence, or finally by seeking to diminish its influence and credit in the affairs of the world at large." So it was not for liberty that French soldiers fought in America, or for democracy, or for land, or for yellow gold, but for glory—and that particular kind of glory belonging to "the fair days of Louis XIV." Professor Corwin's book would be more valuable and convincing if he had paid some attention to popular opinion in France and its relation to governmental policy.

THE PLEASURES OF AN ABSENTEE LANDLORD,
AND OTHER ESSAYS. By Samuel McChord
Crothers. Houghton Mifflin; \$1.25.

Perhaps the quality which we most desire in an essay is charm, something more easy to recognize than to define. There must, however, be a certain emotional depth or intellectual weight to ensure permanence. Because Lamb has these qualities he takes first rank among English essayists, surpassing Hazlitt, who has emotional and intellectual content without the exquisite charm of his contemporary. Mr. Crothers's latest volume has charm without any special profundity in thought or feeling. Indeed, the lightness of his essays is part of their charm; so delightfully do they play in and about their subject that we do not demand more of them than that they should be suggestive and entertaining. We are pleased to become with him an absentee landlord and to wander over the deserted estates of history and biography without any sense of responsibility to scholarship or science. Thus we can take genuine satisfaction in Matthew Hopkins's "Discovery of Witchcraft" of

the year 1675, and not care what his unpleasant business of ferreting out witches meant to some of his unfortunate contemporaries. So we can have delight in the human side of Saint Basil the Great when we learn of his interest in pickled cabbage. Similarly, we are charmed with our author's delightful satire on educational conditions past and present in his essay on "Protective Coloring in Education," the coloring being theological or scientific or whatever the contemporary fashion was. There is some admirable criticism in "Seventeenth-Century Prose," though the excellence of the old is somewhat overemphasized by contrast with some wretched specimens from the present. The deadly parallel is too good not to mention. The Authorized Version of the Bible reads: "When Herod the king had heard these things he was troubled and all Jerusalem with him"; with which is compared the Twentieth-Century version: "When King Herod heard the news he was much troubled and his anxiety was shared by the whole of Jerusalem." The last two essays, "The Taming of Leviathan" and "The Strategy of Peace," are more serious in tone since they are in large measure suggested by the European War. The Leviathan is from Hobbes; in Europe, it is political organization, which is to be tamed by democratic control; in America, it is economic and industrial and professional power, which is to be tamed by idealism in the soul of the artist. In "The Strategy of Peace" Mr. Crothers expresses his conviction that since we have built up a government of the people to safeguard the liberty of the individual, we shall bring order out of the present international anarchy.

EARLY LIFE AND LETTERS OF GENERAL (STONE-
WALL) THOMAS J. JACKSON. By Thomas J.
Arnold. Fleming H. Revell; \$2.

The domestic qualities of Stonewall Jackson are traced in a biography by his widow, the military qualities, in the standard biography by Henderson. Neither Mrs. Jackson nor Henderson, however, was fully or accurately informed about the early life of the great soldier. Information regarding these formative years has been gathered carefully by Mr. Thomas J. Arnold, Jackson's nephew, and is now published. While no events of such nature as to revolutionize our knowledge of the subject are discovered, many small inaccuracies are corrected and many hitherto unknown facts are produced. The most important contribution to the biography of Jackson is the evidence that the disadvantages he suffered in childhood and youth have been greatly overstated. Of still greater interest is a series of Jackson's own letters. Most of these are addressed to his sister (Mr. Arnold's mother), and they extend from his early manhood almost to the date of his death. The most notable is the letter of January 26, 1861, in which he discusses the prospects at that crucial hour. The letters also deepen the impression, which Mr. Arnold from his personal intimacy with Jackson seeks to convey, that more has been made of personal eccentricities than is at all to be justified. The letters, like Mr. Arnold himself, would give the impression that

Jackson was a cultivated man, with a considerable range of interests, and with far less aversion to society, and awkwardness in it, than is generally supposed. On the other hand, the testimony is ample that Jackson on occasions was dull, absent-minded, and odd. Really, we surmise, there were two Jacksons—the timid, self-absorbed stranger and the genial friend who had laid aside his reticence and was respected and trusted by men of prominence and discernment. The book confirms what we know already of the unbending will and absolute rectitude of Jackson. For those who would become thoroughly acquainted with either the exact details of Jackson's life, or the fulness of his character, an acquaintance with Mr. Arnold's work is indispensable.

THE FOUNDER OF AMERICAN JUDAISM. By Max B. May. Putnam; \$2.

This biography of Isaac Mayer Wise by his grandson is an act of filial piety performed with grace and discrimination. The life of this enthusiastic and progressive rabbi is coincident practically with the "adaptation" of Judaism to American conditions. As Mr. May says: "Dr. Wise realized that if Judaism in America was to be preserved, it would be necessary not only to Americanize the Jew but also his Judaism. This was his life work. . . . His death found American Judaism modernized and adapted to its new environment and the American Jew preserving the essentials of his religion, living in every community as an influential, respected, public-spirited philanthropic citizen." It is to-day an open question as to whether this description of "American Judaism" is correct, no matter how correct the description of the American Jew may be. What is significant, what really stands out in the whole biography, is how definitively the reform movement in Judaism is a social and political movement and how little it is a genuinely religious movement. It sprang rather from a sense of social relationships and political responsibilities than from an influx of irresistible religious feeling. Acrimonious as its development seems to have been, and marked with persecutions and unhappiness, none of its protagonists seem to have been moved by any great religious vision or any profound religious emotion such as is involved in religious reforms in other sects. Its bias was intellectual, and Rabbi Wise was perhaps as noble an example as any of the passionate intellectualism and ethical intensity that mark his race. His life and his achievement are in many ways the most important among the Jews in America of the past generation, and his success is perhaps the most tragic thing in the spiritual history of Jewry.

EVERYMAN'S WORLD. By Joseph Anthony Milburn. Shores; \$1.50.

Living a retired life, but at the same time one of the widest spiritual freedom, Mr. Milburn has evidently had time to ponder the deeper meanings of existence. Some of the fruits of this meditation are offered to those with a taste for such things in this engagingly communicative, inform-

ally conversational volume. In his opening chapter he tells us, with some violence to Latin grammar, that he has "lived in medias res, between two worlds—the one dead, the other powerless to be born." That is, his boyhood was passed in the north of England, his later life in this country, so that he feels himself to be neither wholly English nor wholly American; and perhaps this incomplete adjustment to his environment has favored the development of the introspective quality shown in the book, the tendency to philosophize about life rather than to live it unselfconsciously and whole-heartedly. He teaches the permanence and worth of spiritual things, the evanescence and worthlessness of material. An individualist in his doctrine, he goes so far as to assert that "the primal virtue in the decalogue of achievement is not the talent, but the egotism of the talent." But how can this be if, as we are taught, modesty is the mother of all virtues? Probably the answer is that the finest modesty is at the same time the most complete self-assertion; so that here again is illustrated the law by which, in some mysterious way, extremes always meet. In eighteen readable chapters the author preaches his gospel of truth and beauty and love in a world that is, indeed, "everyman's world."

PHILOSOPHY AND WAR. By Emile Boutroux. Dutton; \$1.75.

To expect M. Boutroux, as a member of the French Academy, to maintain a philosophic view of the great struggle would be to ascribe too much importance to the fact that this academician happens to be a professor of philosophy. "It is a cruel fate to be reduced to talk and philosophize whilst the destinies of France are being decided on the battle-field." The moral indignation reflected from the field of battle obscures the outlook of the philosophic mind. M. Boutroux reviews the evolution of German science and German thought. He dwells upon the debt to France acknowledged by Kant and Goethe. He sees a complete desertion of the older ideals, and their replacement by a doctrine of force, mighty and indisputable in its own right, which in turn seeks and finds the sanction of a philosophy. The eradication of feeling and the enthronement of an obedient discipline ignoring values, coupled with a ruthless efficiency disregarding the moral sanction, have become the German ideal. In action it breaks obligations, spreads desolation, murders the innocent, destroys the cherished works of past glory, terrorizes and abuses in the name of a culture, justifying all means to the egocentric end. Clearly it is idle to expect a philosophic interpretation to emerge from such troubled unrest. M. Boutroux has not written a book on "Philosophy and War" but has expressed his outraged soul with patriotic fervor, and with some attempt to do so in the outlook of historical philosophy. Others with feelings less involved and interests in Germanic mentality of deeper origin, have been equally puzzled to reconcile a professed idealistic culture with pursuits and actions so dismally and tragically contradictory.

PAUL VERLAINE. HIS ABSINTHE-TINTED SONG. Translated by Bergen Applegate. (Chicago: Ralph Fletcher Seymour; \$2. Limited edition, \$5.)

Under this boding title, in a handsome volume bound in orange and green, and containing many colotype illustrations, are rendered representative selections from Verlaine's poems. The translator avows that they "defy interpretation in English" and the reader must agree with him. No lover of Verlaine can be satisfied with any version, and it is not likely that the present volume will tempt many to consult the original. The most effective medium for bringing Verlaine's aroma to the English sense is perhaps such verse as that of Ernest Dowson, where a rhythm or an image from the French was haunting the poet's brain. When we are obliged to follow line for line, even in free translation, the magic flees. This is not meant to imply that there are no happy renderings of individual verses, but only that the effort is seldom sustained through a whole poem. One might dispute occasionally Mr. Applegate's interpretation, but after all the French is often susceptible of many meanings, and I prefer to cite one of the "Poèmes Saturniens" which seems particularly successful.

PROMENADE SENTIMENTALE.

The sunset darted its level beam
Where the wind-rocked water lilies dream;
The water lilies calm and pale
That shine where reeds are green and frail.
And I wandered alone with a heart full sore,
By the pool where the willows line the shore,
Where the vague mist awakened a phantom tall
That wept in the voice of the wild fowls' call,
When they beat their wings by the willows white
Where I wandered alone in the shrouding night
Through the shadows that drowned the level beam
Where the wind-rocked water lilies dream—
The water lilies calm and pale
That shine where the reeds are green and frail.

A noteworthy feature of the book is the preface, where a cane argument (conspicuously rare among admirers of Verlaine) is passed on the poet and his work. "Verlaine never learned that the senses can only be exhausted, not satisfied," concludes Mr. Applegate in his discussion of "The Man." A brief bibliography and short notes to the poems complete the volume. The form of the book is worthy of all commendation. It is printed in large type on excellent paper.

THE LONG ROAD OF WOMAN'S MEMORY. By Jane Addams. Macmillan; \$1.25.

Although the publishers imply that this book interprets the scientific theory of race memory, it is with difficulty that the reader gains the impression that this is done. Nor does the introduction succeed in simplifying the problem. The closing chapter, however, contains a sentence germane to the thought of the book: "A sincere portrayal of a widespread and basic emotional experience, however remote in point of time it may be, has the power overwhelmingly to evoke memories of like moods in individuals." The book is written in a charming manner, and will appeal to the

popular, rather than to the scientific, mind. Magazine readers are already familiar with a portion of its contents, especially that which centres about the Devil Baby, whose rumored visits to Hull House stirred many retrospective moods among the humble women who hoped to see him. They recalled significant experiences and observations, and thereby obtained a larger view of the problems of life. Through the many stories told by unfortunate and unhappy women are portrayed the special hardships of womankind rather than the sufferings of classes of humanity. There are untold hardships in the lives of men which might be utilized in similar ways. Whether consciously or not, the book will perform a service in strengthening the growing "woman movement." In the later chapters the spell of the Devil Baby is lost, but reminiscences continue, one group relating to industry and another to war. Here, however, the use of memory as the vehicle for reaching one's destination seems somewhat unnecessary, if not far-fetched. Experience is apparently the energizing force that promotes rebellion against the unjust past and develops better ideals for the future. Does not this account largely for the moral abhorrence of war and for greater coöperation in industry?

HISTORY OF THE WORKING CLASSES IN FRANCE. By Agnes M. Wergeland. University of Chicago Press; \$1.

Shortly before the close of the last century there was published at Paris a monumental treatise by Emile Levasseur entitled "Histoire des Classes Ouvrières et de l'Industrie en France avant 1789." In the course of time an extended review of the work, written by Professor Agnes M. Wergeland, appeared in the "Journal of Political Economy," and now this review appears in book form. As may be surmised, the author has written something more than an ordinary book review. She was herself a scholar in the field of mediæval and modern industrial history, and in her critique of Levasseur she has provided a running commentary sufficient to give the casual reader a very satisfactory notion of the book's contents and conclusions, and has, moreover, interpreted her author freely in terms of her own knowledge and experience. Levasseur's work comprised two ponderous volumes, one covering French industrial development from Roman times to the epoch of the Renaissance, the other covering, relatively more fully, the development of the centuries between the Renaissance and the Revolution. The sources from which the second volume was written were more satisfactory; and, as the reviewer points out, not only is this volume more enjoyable and suggestive than the first, but it is, especially in the second edition of 1901, a universally recognized model of painstaking and accurate scholarship. The present résumé of the work is to be commended to anyone who desires a brief, authoritative portrayal of the industrial evolution of the French people.

NOTES FOR BIBLIOPHILES.

[Inquiries or contributions to this department should be addressed to John E. Robinson, the Editor, who will be pleased to render to readers such services as are possible.]

An interesting manuscript of William M. Thackeray has come into the possession of Mr. Gabriel Weis, of 489 Fifth Avenue, New York. It is an account, in the novelist's handwriting, of his arrival in the United States, and is believed to be unpublished. It was obtained from the Thackeray family. The ending is as follows:

"He sees an American rail-way train for the first time, which starts modestly right away out of the street, and never stops until it lands him (from Boston) in New York, him and his baggage in the street too. He sees that the cars are far more spacious and comfortable than those in the old country, and finds the journey much less fatiguing in the airy American carriage than in the close and wadded English carriage. He has scarcely started ten minutes when a little boy, with a basket of pretty red books cries out 'Trackeray's Works' under his nose, and he purchases a copy of some of his own performances, which he hasn't seen these twelve years, and which perhaps he would have wished should never have re-visited the old world or the new."

Part VII of the Frederic R. Halsey print collection was sold at the Anderson Galleries, 40th Street and Madison Avenue, on March 14, 15, and 16. It consisted of the work of the early engravers. Part VIII, made up of prints of the French Revolution and Napoleon, will be sold on March 29 and 30. Part IX, consisting of foreign prints of the eighteenth century, will be sold on April 16-20. There will be two or three more parts. Mr. Halsey, it is said, would have sold his collection of prints for \$250,000. The amount thus far realized is about \$375,000. This amount exceeds by more than \$80,000 the previous record for the sale of a print collection in America.

In the early part of April the American Art Galleries, 23rd Street and Broadway, will sell the library of the late J. Harsen Purdy, an old-time New York collector. There are many fine specimens of early English literature in it, including Shakespeare's "Lucrece," 1655, in the original binding, with portrait by Faithorne; first edition of Spenser's "Faerie Queene," 1590-96, and a first edition of Defoe's "Robinson Crusoe." Mr. Purdy owned a fine collection of engravings by the old masters, which will also be sold.

The finest copy known of "The Pickwick Papers" is in the library of the late Samuel H. Austin, of Philadelphia, which will also be sold in April by the American Art Galleries. It belonged to Captain Douglas, the biographer of George Cruikshank, and is in the original parts. The Gough collection of Cruikshank items, which brought \$5000 in the Borden sale, is also in the Austin library.

Library sets from notable presses, rare first editions, colored-plate books, and handsomely bound volumes, including the library of Charles F. Ettla, of Swarthmore, Pa., will be sold at the American Art Galleries on March 26 and 27.

Included in the collection are the Elia edition of Charles Lamb's "Life and Works," twelve volumes, issued by The Lamb Publishing Co.; first edition of C. J. Apperley's "Life of a Sportsman," London 1842, illustrated by Henry Alken; "Exhibition of Portrait Miniatures," London 1889, binding with ivory miniatures; David Carey's "Life in Paris" with an original drawing by George Cruikshank laid in; original manuscripts of Washington Irving; Sloane's "Life of Napoleon" extra-illustrated; twenty-four original drawings by Thomas Rowlandson, and the manuscript by Algernon C. Swinburne of "Cromwell's Statue."

Rare autographs from the collections of J. L. Clawson, of Buffalo, N. Y., Mrs. B. A. Brown, of New York City, and other consignors will be sold at the Anderson Galleries on March 26. There are autographs by Paul Revere and Peter Stuyvesant, and letters by Byron, Pope, Scott, Wilde, Fulton, Charles I. Benjamin Franklin, Alexander Hamilton, Paul Jones to Thomas Jefferson, Charles Lamb, Abraham Lincoln, Thackeray, George and Martha Washington, John Hancock, and Charles Lee. Documents are signed by Ferdinand and Isabella and by Catherine de Medicis.

Napoleonic autographs, collected by the late Frederick Sheldon Parker, of Brooklyn, N. Y., will be sold at the Anderson Galleries on March 27 and 28. Nearly all the great rulers, soldiers, and statesmen of Napoleon's time, and nearly all the famous women identified with his career, are represented in this collection by documents or letters. There are twenty-five specimens of Napoleon's signature.

A fine lot of books on arctic and antarctic explorations is in the library of Walter T. Stephenson, which will be sold at the Anderson Galleries on April 2 and 3.

An interesting sale of Americana was held recently by Charles F. Heartman, 36 Lexington Avenue, New York. Two items brought \$102 each. One was "Lieut. James Moody's Narrative of his Exertions and Sufferings in the Cause of Government," London 1783. It was accompanied by an extremely rare aquatint engraving, representing an incident in the career of Moody. The purchaser was Lathrop C. Harper. The other item, which was bought by Oscar Wegelin, was a rare broadside, published in 1774, showing how New York received the Boston Port Bill. It contains the resolutions of the Committee of Correspondence, relating to the non-importation of British goods, destruction of the tea in Boston, etc.

A remarkable collection of rare books and manuscripts was sold at the Anderson Galleries on March 19, 20, and 21. Among the items were presentation copies of his works by Lord Byron; an extra-illustrated copy of the "Presidents of the United States," with 27 autograph letters of the Presidents laid in; manuscript and autograph letter of Oscar Wilde, and the first book of the Shakespeare-Bacon controversy, Herbert Lawrence's "Life and Adventures of Common Sense." It sets forth the theory that the plays of Shakespeare were written by Bacon.

Stan. V. Henkels, of 1304 Walnut Street, Philadelphia, sold on March 15 vellum manuscripts

and other items from the library of E. M. Boyle of that city.

The auction house of Libbie, in Boston, sold on March 20 and 21 Part I of the library of the late Alfred S. Roe, of Worcester, Mass., author and historian of the Civil War.

A copy, in the original binding, of the first edition of "The Compleat Angler" by Izaak Walton, London 1653, is owned by Gabriel Weis. It was priced at \$5000 by Quaritch of London. The "Lives of Donne" and others by the same author is a presentation copy from Walton to the Countess of Salisbury. Mr. Weis also has the first Kilmarnock "Poems" by Robert Burns; the first issue of Spenser's "Faerie Queene," and the petition to George III by Alexander Selkirk, master-pilot of the "Cinque Port," who was alone on the Island of Juan Fernandez for four years, four months, and three days. It was on the experiences of Selkirk that the story of "Robinson Crusoe" is said to have been founded.

Abraham Lincoln material continues to bring high prices in the New York auction rooms. At a recent sale in the Anderson Galleries, a letter fetched \$400. It was a private letter to a political friend, warning him of opposition to his election to Congress.

Glimpses of Colonial Connecticut abound in the pages of President Ezra Stiles's notebooks and correspondence as presented in a volume edited by Dr. Franklin Bowditch Dexter and entitled "Extracts from the Itineraries and Other Miscellanies of Ezra Stiles, D.D., LL.D., 1755-1794, with a Selection from his Correspondence." Dr. Stiles, who was born at North Haven in 1727, was for many years pastor of the church at Newport, R. I., and was called to the presidency of Yale in 1778. He died in 1794, leaving considerable records of his travels in New England and beyond, as well as several books. Among items of varied interest his diaries make occasional mention of the Indian tribes still extant in and about New England in his time. For example, he notes in 1761 that the Saco tribe is extinct, and that "there is not an Indian in the Prov. of N. Hampshire," and of the Iroquois he says: "The Senecas are estimated for Number of Warriors to be half the Six Nations; the Onondagaes the greatest Warriors; the Onoydaes the greatest Rogues; the Mohawks the best Counsellors; Cayugaes piddling folks; Tuscaroraes fierce & warm people not so good for Counsel or firm in War as the others." Very appropriately the imprint of the Yale University Press appears on the title-page of this volume from the pen of Yale's president of a century and a quarter ago.

The subject of margins, acutely interesting just now to certain frequenters of Wall Street, is not without interest, of a less feverish sort, to the bibliophile. In Mr. Herbert P. Horne's excellent manual on "The Binding of Books," which has just appeared in a second edition, it is well remarked, though with an irritating excess of punctuation, that a "broad margin has been said to be the glory of a book: but in recent years, the craze for wide margin has been carried

to a degree of absurdity, especially in large-paper editions; in so much, that it becomes necessary to qualify this assertion, and to say, that the glory of a book consists, not in an unduly broad, but in a finely proportioned, margin. In how many instances of recent 'éditions de luxe,' if the binder could but have a sense and knowledge of proportion, might not the plough be used with a liberty, which would be terrible to the prejudices of the collector, but consoling to the finer sense of the artist?" Many a book-buyer has rebelled against the necessity, which not seldom arises, of investing a considerable sum of money in blank paper in order to gain possession of the product of a certain pen. Perhaps the present paper shortage will check the tendency, referred to above, toward increasingly wide margins. If so, it will prove to be a shortage not wholly deplorable.

The slow development of the art of printing after its invention nearly five centuries ago is worthy of note in these later years when the Hoe press and the linotype machine and other mechanical devices and improvements have been treading on one another's heels in their eagerness to displace the cruder appliances of our grandfathers' time. As Mr. Henry R. Plomer says in his new book, "A Short History of English Printing," almost four hundred years elapsed after printing was invented before the press as it was known to Caxton and his workmen gave place to something less primitive and cumbersome. The Napoleonic wars created a more eager thirst for news in England, and a new and improved form of printing press was evolved to satisfy this thirst. First came the Stanhope press, which substituted an iron framework for the wooden body that had until then been in use. This gave greater stability and facilitated more rapid work. The platen, too, was doubled in size, thus allowing a larger sheet to be printed, and a system of levers took the place of the handle-bar and screw familiar to us in old cuts. Then Koenig of Eisleben, and Edward Cowper, a printer in Nelson Square, and Augustus Applegarth, with many others, added each his invention or improvement, until to-day the perfected press is as little like the contrivance that satisfied Caxton as the eight-cylinder touring car is like the ancient ox-cart. There is little wonder that the early history of printing, simpler and less eventful than its subsequent story, is more familiar than its later and more bewildering record.

The American Library Institute, a smaller and more select body than the American Library Association, its parent organism, issues its "Papers and Proceedings" for 1916 in a substantial paper-covered volume of nearly two hundred pages. President Ernest C. Richardson's address leads off, followed by utterances from such veteran librarians and masters of bibliothecal science as Messrs. John Cotton Dana, Azariah S. Root, Clement W. Andrews, Frank P. Hill, and H. B. Van Hoesen. Notable articles, tested by time, are reprinted from various sources. It is such a collection of professional papers as every librarian will like to see on his shelves.

NOTES AND NEWS.

The publisher of THE DIAL wishes to announce the following contributing editors: Percy F. Bicknell, Randolph Bourne, William Aspenwall Bradley, Padraic Colum, Henry B. Fuller, H. M. Kallen, J. E. Robinson, J. C. Squire, Theodore Stanton.

Mr. Bicknell is well known to readers of THE DIAL through his frequent contributions in the past. He was educated at Williams College and abroad. After a period of teaching, he engaged in library work at Williams College and later at the University of Pennsylvania and the University of Illinois. Recently he has been engaged chiefly in literary work, translating two of Jokai's novels in the intervals of editorial and miscellaneous writing. He has been associated with THE DIAL since 1895. In addition to supplying occasional contributions, Mr. Bicknell will edit the department of Casual Comment.

Mr. Randolph Bourne was educated at Columbia and abroad and is one of the better known present-day writers on educational and social subjects.

Mr. Bradley, after graduating from Columbia University, held various editorial positions in which he made a specialty of the graphic arts and the artistic manufacture of books and magazines. He has written extensively on these subjects. Mr. Bradley contributed the volume on William Cullen Bryant to the "English Men of Letters Series" and is the author of several volumes on etchings and one or two books of verse.

Mr. Padraic Colum has been closely associated with various aspects of the Irish Renaissance, being one of the group which in 1902 began working for a National Theatre for Ireland. He was one of the founders, and for a time sole editor, of the "Irish Review." He has also contributed to the London "Nation" and the "New Statesman" and was at one time dramatic correspondent for the "Manchester Guardian." He is the author of several volumes of plays and verse.

Mr. Henry B. Fuller is well known because of his first novel, "The Chevalier of Pensieri-Vani," and his later realistic novels and short-stories dealing with life in Chicago.

Mr. H. M. Kallen was educated at Harvard University and at Oxford, and is now teaching philosophy at the University of Wisconsin. He was named by William James as editor of his unfinished book, "Some Problems in Philosophy." He has written books on James and Bergson, and has been a frequent contributor to THE DIAL.

Mr. John E. Robinson has for many years handled the New York "Times" department of information and notes for bibliophiles and is known to collectors throughout the country as one of the best informed authorities in that subject. He will have charge of the department for bibliophiles, which is a recent feature of THE DIAL.

Mr. J. C. Squire, who has for some years supplied THE DIAL with a London Letter, is a well-known English poet and critic.

Mr. Theodore Stanton, the son of Elizabeth Cady Stanton, has for many years contributed the Paris Letter to THE DIAL. He was graduated

from the College of the City of New York and Cornell University, and for many years represented American journals abroad. He is the author of several books and is one of the contributing editors of the "Mereure de France."

Messrs. Harper and Brothers will celebrate their one hundredth anniversary this spring.

The Four Seas Company announce that they have become the sole trade representatives of the Bartlett Publishing Company.

"Studies in the Problem of Sovereignty" by Harold J. Laski, whose critical work is familiar to readers of THE DIAL, is one of the recent publications of the Yale University Press.

It is said that Gilbert Cannan, whose novel "Mendel" (Doran) is one of the important spring publications, has refused to go to the front because he is a "conscientious objector" to war. He is, however, doing his bit, having entered the agricultural service of the British government.

The New York Public Library reports that Mark Twain's historical romance, "Joan of Arc" (Harper), is more in demand than any other book. It would be interesting to know whether the popularity of this book is the result of the recent motion-picture play representing her life.

Among Messrs. Frederick A. Stokes Company's publications for April are: Emil Boirac's "La Psychologie Inconnue," translated by Dr. W. de Kerlor under the title "Our Hidden Forces"; "I, Mary MacLane," which is, of course, by Mary MacLane; and "The Russians: an Interpretation," by Richardson Wright.

Recent publications of the Lippincott Company include Theodore Duret's "Whistler," translated by Frank Rutter; Joseph Pennell's "Pictures of War Work in England"; Sonia E. Howe's "Some Russian Heroes, Saints and Sinners," and a novel of social, industrial and religious life in America entitled "The Chosen People," by Sidney L. Nyburg.

The Yale University Press announces that it has taken over for publication under its imprint "Baccalaureate Addresses and Other Talks on Kindred Themes," by Arthur Twining Hadley, president of Yale University, and "Queries in Ethnography," by Albert Galloway Keller, assistant professor of the Science of Society, Yale University.

The Thomas Y. Crowell Company announce new printings of the following volumes: Allen's "Message of New Thought"; Bulfinch's Mythology; Cole's "Life That Counts"; Fitzhugh's "Along the Mohawk Trail"; Marden's "Pushing to the Front" and "Optimistic Life"; Otis's "Boy Scouts in Maine Woods," and Sabin's "Pueck on the Long Trail."

Increase in the business of the Princeton University Press has resulted in several additions to the staff, the chief being that of Edward N. Teall, formerly of the editorial staff of the New York "Sun," who has assumed editorial supervision of the publications of the Press. Among their spring publications will be "The Mexican War Diary of General George B. McClellan."

Judicial procedure is discussed from a new angle by Judge F. D. Wells, of the New York

Municipal Court, in his volume, "The Man in Court" (Putnam). The book pictures the reactions of the judge, the jury, the lawyer, the client, and the spectator during a trial in court. It is written with a light, satiric touch and is aimed at some of the absurd antiquities of our courts.

A conspicuous tribute marking William Dean Howells's eightieth birthday will be a volume entitled "Howells" by Alexander Harvey, which is soon to be published by Mr. B. W. Huebsch. This is not to be a biography in the ordinary sense but rather a critical evaluation of Mr. Howells's place in the world of letters, of his contribution to America, and of the art which makes him one of the most conspicuous figures in American letters. Mr. Huebsch's spring list will include, also, a new novel by Freeman Tilden entitled "Second Wind," which is the story of a man who "came back" after he was sixty.

The first play by an American playwright to be produced in this country was "The Prince of Parthia," a five-act tragedy written by Thomas Godfrey, son of the inventor of the quadrant. It was produced April 24, 1765, and has never been published since its original appearance that year. Messrs. Little, Brown & Company are commemorating the one hundred and fiftieth anniversary of the production by the publication of a limited edition of the play, with an extended introduction by Archibald Henderson. The sales will be limited to advance subscriptions. The volume will contain numerous illustrations. The price is \$2.50.

Dr. J. P. Bang, of Copenhagen, has written a book on the German spirit, which he calls "Hurrah and 'Hallelujah'" (Doran). Among the many interesting quotations from German professors, preachers, and politicians is the following paraphrase of the Lord's Prayer by Konsistorialrat Dietrich Vorwerk, a German pastor-poet: "Though the warrior's bread be scanty, do Thou work daily death and tenfold woe unto the enemy. Forgive in merciful long-suffering each bullet and each blow which misses its mark! Lead us not into the temptation of letting our wrath be too tame in carrying out Thy divine judgment. Deliver us and our Ally from the infernal Enemy and his servants on earth. Thine is the kingdom, the Germans; and may we, by aid of Thy steel-clad hand, achieve the power and the glory."

The reorganized "Red Cross Magazine" presents an attractive appearance with its wealth of illustration and its variety of well-chosen reading matter. Of course the European war furnishes abundant material, both in picture and "story," for such a periodical; but it does not monopolize this magazine. Closing with the current number its eleventh volume, it proposes in future, as its editor explains in a personal letter, to broaden its field so as, if possible, "to take in every path which leads to the betterment of mankind. Sanitation and happiness in the rural communities will henceforth concern the magazine as much as alleviation of the suffering of the enormous armies and the distressed millions of civilians in Europe.

THE SPRING ANNOUNCEMENT LIST.

The war is beginning to affect the American publisher by way of playing havoc with white paper. So serious is the shortage that the list of every publisher is demoralized; many books announced for publication last autumn are not yet in print and others announced for the spring carry no definite information as to price or date. The following list of spring announcements indicates however that the difficulties of the situation have in no way discouraged either the publisher or the ubiquitous author.

BIOGRAPHY AND REMINISCENCES.

- A Life of Henry D. Thoreau, by Frank B. Sanborn, illus., \$3.—Honest Abe, by Alonzo Rothschild, illus., \$2.—The Life of Ulysses S. Grant, by Louis A. Coolidge, illus., \$2.—Martin Luther, by Elsie Singmaster, \$1.—Recollections of a Rebel Reefer, by Col. James Morris Morgan, illus., \$3.—The Middle Years, by Katharine Tynan, \$3.50.—William Orne White, a Record of Ninety Years, by Eliza Orne White, illus., \$1.50.—Galusha A. Grow, Father of the Homestead Law, by James T. DuBois and Gertrude S. Mathews, illus., \$1.75.—A Soldier-Doctor of Our Army: James P. Kimball, by Maria B. Kimball, illus., \$1.50.—Life and Letters of Christopher P. Cranch, by Leonora Cranch Scott, illus., \$3.50.—Frederick the Great, the Memoirs of Henri de Catt, translated by F. S. Flint, 2 vols., \$7.50.—Seven Years in Vienna, 1907-14, a Record of Intrigue, illus., \$1.50.—Lord Stowell: His Life and the Development of English Prize Law, by E. S. Roseoe, \$1.50. (Houghton Mifflin Co.)
- Life and Letters of Theodore Watts-Dunton, by Thomas Hake and Arthur Compton Rickett, illus., 2 vols., \$7.50.—François Villon, by H. De Vere Stacpoole, \$2.—A Daughter of the Puritans, by Caroline A. Stickney Creevey, illus., \$1.50.—Pioneer Mothers of America, by H. C. and M. W. Green, 3 vols., sets only, \$7.50.—The Life and Times of David Humphreys, by Frank Landon Humphreys, 2 vols., illus., \$7.50.—The Life and Works of Wessel Gansfort, by Edward W. Miller, 2 vols., illus., \$7.50.—Glimpses of the Cosmos, A Mental Autobiography, by Lester F. Ward: Vol. V., period 1893-1895, age 52-54; to comprise 8 vols., per vol. \$2.50.—Russia Then and Now, 1892-1917, by Francis B. Reeves, illus., \$1.50. (G. P. Putnam's Sons.)
- The Autobiography of a Super-Tramp, by William H. Davies, with a preface by Bernard Shaw, \$2.50. (Alfred A. Knopf.)
- My Reminiscences, by Sir Rabindranath Tagore, illus.—A Life of Swinburne, by Edmund Gosse.—The Life of Benjamin Disraeli: Earl of Beaconsfield, volume V. by George Earl Buckle, in Succession to W. F. Monypenny, illus., \$3.—The Life of Abraham Lincoln, by Ida M. Tarbell, New Edition, illus.—A Virginian Village, by E. S. Nadal, \$2.—George Armstrong Custer, by F. S. Dellenbaugh.—Sam Houston, by George S. Bryan. (The Macmillan Co.)
- Sixty Years of American Life, by Everett P. Wheeler, \$2.50.—Lady Login's Recollections, by E. Dalhousie Login, \$4.—Russian Memories, by Madame Olga Novikoff, \$3.50.—Parliamentary Reminiscences and Reflections, 1868-85, by the Right Hon. Lord George Hamilton.—Giordano Bruno: His Life,

Thought, and Martyrdom, by William Boulting.—The Devonshire House Circle, by Hugh Stokes. (E. P. Dutton & Co.)

My Russian and Turkish Journals, by the Dowager Marchioness of Dufferin and Ava, illus., \$3.50.—Charles Lister: Letters and Memories, with an introduction by his father, Lord Ribblesdale, \$3.50. (Charles Scribner's Sons.)

Seven Years at the Prussian Court, by Edith Keen, illus., \$3.—Leonard Wood—Prophet of Preparedness, by Isaac F. Marcossou, 75 cts.—My Life and Work, by Edmund Knowles Muspratt, illus., \$2.50.—Lively Recollections, by Coulson Kernahan, illus., \$1.50. (John Lane Co.)

Makers of the 19th Century, edited by Basil Williams, new volumes: Herbert Spencer, by Hugh Elliott, \$2.; Porfirio Diaz, by David Hannay, \$2. (Henry Holt & Co.)

Lloyd George, The Man and His Story, by Frank Dinnot, \$1.—Masters of Space, by Walter Kellogg Towers, illus., \$1.25. (Harper & Brothers.)

I, Mary MacLane, by Mary MacLane, \$1.35.—The Life and Letters of Sir Charles Tupper, by E. M. Saunders, 2 vols., illus., \$7.50.—Things I Remember, by Sidney Whitman, \$2.50. (Frederick A. Stokes Co.)

The Mexican War Diary of General George B. McClellan, edited by William Starr Myers, \$1.25. (Princeton University Press.)

The Life of James J. Hill, by Joseph Gilpin Pyle, 2 vols., illus., \$5.—Benjamin Franklin, Printer, by John Clyde Oswald, \$2. (Doubleday, Page & Co.)

Lord William Beresford, by Mrs. Stuart Menzies, with appreciations by the Earl of Cromer and Admiral Lord Beresford, illus., \$3.50.—What Happened to Me, by LaSalle Corbell Pickett, \$1.50. (Brentano's.)

Autobiography and Letters of Matthew Vassar, edited by Elizabeth Hazelton Haight, illus., \$2. (Oxford University Press.)

Jean Jaurès, by Margaret Pease, with an introduction by J. Ramsay Macdonald, \$1. (B. W. Huebsch.)

Life of Doctor Robert Hare, by Edgar F. Smith, illus., \$5. (J. B. Lippincott Co.)

Mounted Police Life in Canada, by Captain R. Burton Deane, illus., \$1.50. (Funk & Wagnalls Co.)

Pioneer Days, by Mary H. Carmichael, illus., \$1.25. (Duffield & Co.)

Edward Judson, Interpreter of God, by Charles Hatch Sears, \$1. (American Baptist Publishing Society.)

Methodist Heroes of Other Days, by Samuel Gardiner Ayres, 75 cts. (Abingdon Press.)

ESSAYS AND GENERAL LITERATURE.

The Cambridge History of American Literature, edited by W. P. Trent, J. Erskine, C. Van Doren, and S. P. Sherman, to be in 3 vols., each \$2.75.—The Cambridge History of English Literature, edited by A. W. Ward, 14 volumes, each \$2.75., per set \$35.—English Ballads in North Carolina, by Cecil J. Sharp, \$2.50.—Euripides and the Spirit of His Dramas, by Paul Decharme, translated by James Loeb, illus., \$3.—The Fragrant Note Book, by C. Arthur Coan, \$2.50.—George Edmund Street: Unpublished Notes and Reprinted Papers, with an essay by Georgiana Goddard King (for the Hispanic Society of America).—The Golden Verses of Pythagoras, by Fabre d'Olivet, translated by Nayan Louise Redfield, \$3.75.—The Loeb Classical Library, Greek and Latin Texts with Parallel English Translations, edited by E. Capps, T. E. Page, and W. H. D. Rouse, new vols.: Greek Anthology II, Achilles Tatius, Strabo I, Seneca's Tragedies I

and II, Seneca's Epistles, Caesar's Gallic Wars; 14 vols., per vol., \$1.50.—A Monograph on the Mozarabic Missal, by E. S. Buchanan (for the Hispanic Society of America). (G. P. Putnam's Sons.)

Shelley in England, by Roger Ingpen, illus., 2 vols., \$5.—Cycles of Personal Belief, by Waldo E. Forbes, \$1.25.—A Garden Rosary, by Agnes Edwards, illus., \$1.25.—Maxims of the Duke de la Rochefoucauld, translated by John Heard, Jr., \$4. (Houghton Mifflin Co.)

The Notebooks of Samuel Butler, with an introduction by Francis Hackett, \$2.—Figures of Several Centuries, by Arthur Symonds, \$2.50.—The Judgment of the Orient, by K'ung Yuan Ku'suh, 60 cts.—Twenty Minutes of Reality, by "Anonymous," 50 cts.—The Book of Common Joys, by Mary L. Pendered, \$1.50.—On Falling in Love and Other Matters, by Alfred Turner.—Euphues, or the Anatomy of Wit, by John Lyly, edited by Harry Clemons and Morris W. Croll, \$2.25.—English Biography, by Waldo H. Dunn, \$1.50.—The Brontës and their Circle, by Clement Shorter, 50 cts. (E. P. Dutton & Co.)

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Literature in the Making, by Joyce Kilmer, \$1.40. (Harper & Brothers.)

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